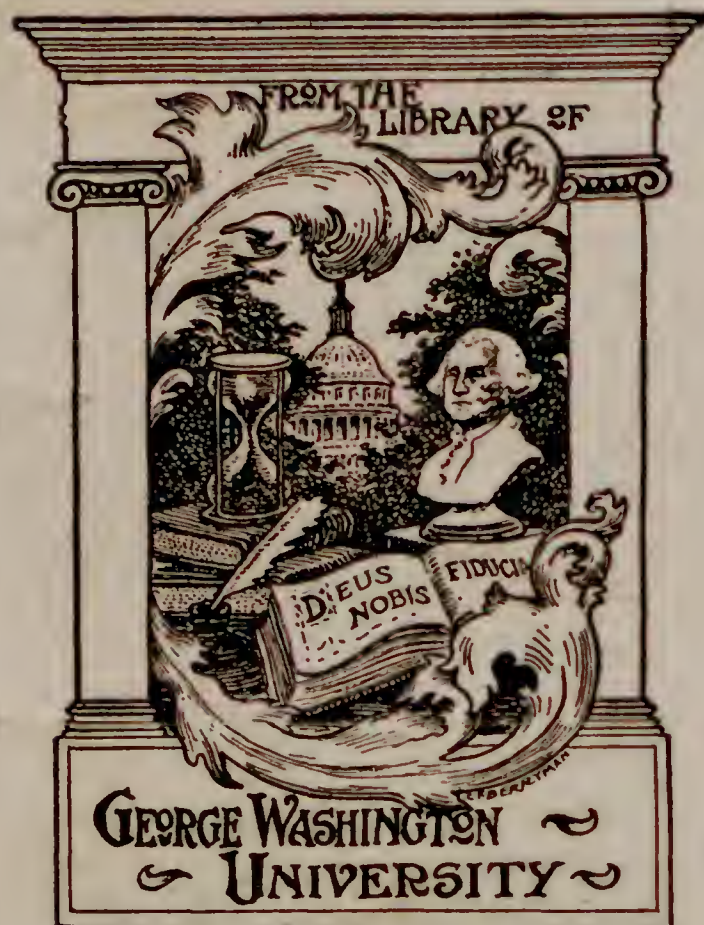
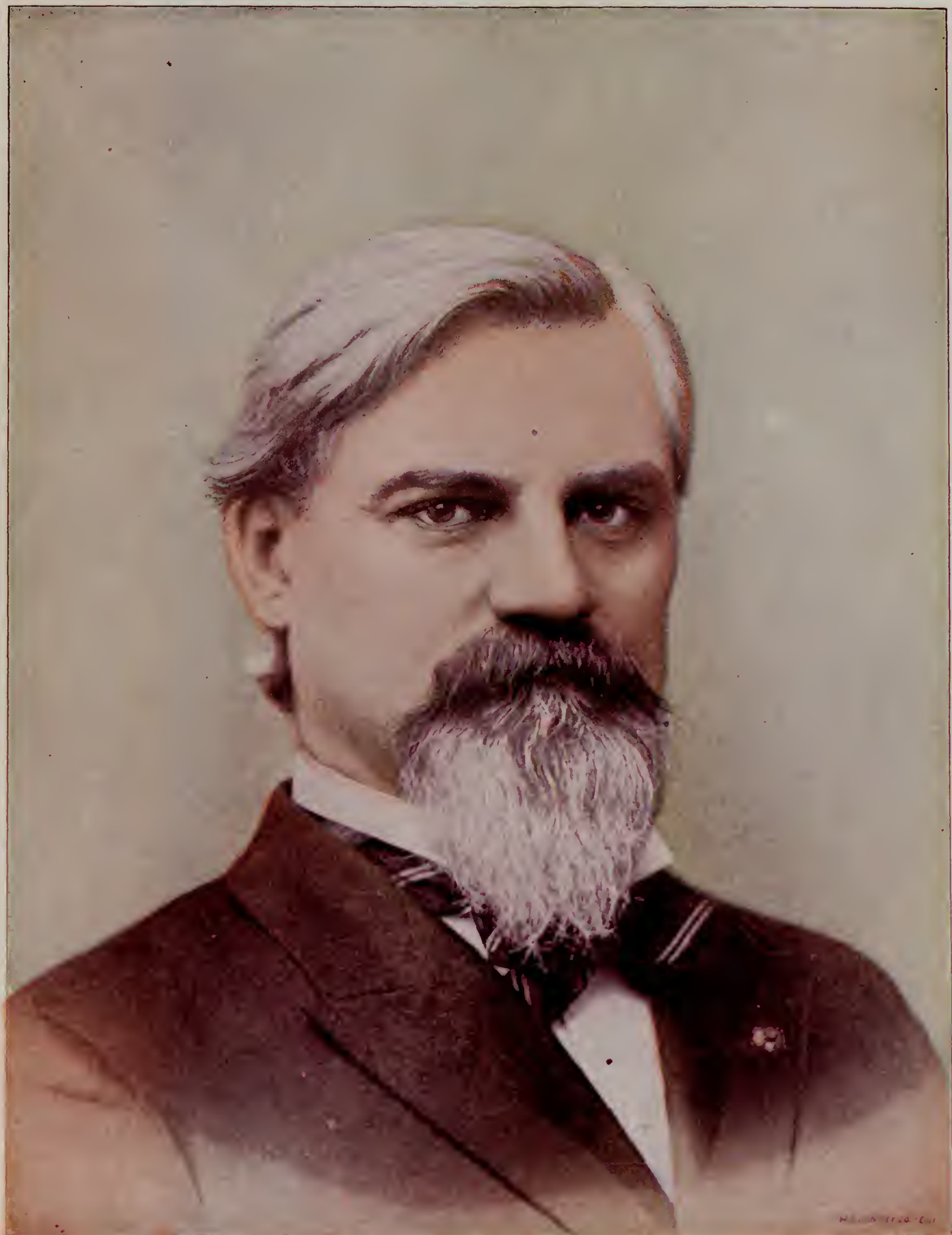


THE JOY OF PALACES

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With the compliments of
Geo. P. Davis
Director General.

PICTURESQUE WORLD'S FAIR.

AN ELABORATE COLLECTION OF COLORED VIEWS

PUBLISHED WITH THE ENDORSEMENT AND APPROVAL OF

GEORGE R. DAVIS,

Director-General of the World's Columbian Exposition.

COMPRISING ILLUSTRATIONS OF THE GREATEST FEATURES OF

THE WORLD'S COLUMBIAN EXPOSITION AND MIDWAY PLAISANCE

Architectural, Artistic, Historical, Scenic and Ethnological.

THE MAGNIFICENT WATER AND LANDSCAPE EFFECTS AND CHARMING VISTAS

MADE REALISTIC BY AUTHENTIC REPRODUCTION

IN ALL OF THE COLORS OF NATURE AND ART.

Under the direction of the celebrated Landscape Artist, John R. Key.

From Photographs made by authority of the Director-General, for the United States Government, and by Special Artists employed expressly for this work.

EACH VIEW ACCOMPANIED BY A GRAPHIC AND ACCURATE DESCRIPTION.

PUBLISHED BY

W. B. CONKEY COMPANY,

OFFICIAL PUBLISHERS OF THE WORLD'S COLUMBIAN EXPOSITION CATALOGUE, ETC.

CHICAGO.

RA83

1893 pi

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CHAMBER

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J. John Holmes

INTRODUCTION.



THE publishers of "Picturesque World's Fair," in presenting these exquisite views, feel justified in congratulating themselves upon the success that has attended their efforts to place within the reach of all classes of people an artistic realistic reproduction of the great Exposition. Not only do the publishers feel gratulation in their own behalf, but they believe that through the perfection of the printers' art, by means of the application of labor-saving machinery, and through the enterprise of the progressive press of the United States, a work so rare, so interesting, so accurate and so invaluable, at so insignificant an expense, will be a benefaction to all classes of people.

That the handsomely colored views contained in this volume, true in every respect to the design of the decorator and the unrivaled charm of nature, have received the most enthusiastic indorsement of the Director-General, the Executive Officer of the Exposition, who from the beginning to the close was its center figure and its controlling and guiding force, affords the publishers little opportunity for comment upon the pictorial features of this work. No production of a similar character has received the sanction of the Director-General; no enterprise of a contemporaneous period has received a higher compliment.

Accompanying the views will be found a brief but vivid description of the buildings; their contents and the environments, together with much condensed valuable sympathetic information. In fact, it has been the intention of the publishers to present to the public a review and pictorial presentation of the great Fair that will rejoice and refresh those who had the good fortune to be among its visitors, and impart satisfactory reproduction in line and letter, that will in a great measure compensate those whose unavoidable absence would perhaps without this work have debarred them from an intimate and intelligent appreciation of the Exposition's manifold wonders.

Standing upon the little Spanish Caravel, the Santa Maria, so small a craft as to seem a vessel in miniature, and looking above, about and beyond the mooring, it was impossible to realize that the grandeur, the brilliancy and the sweeping proportions of the Columbian Exposition were inspired and produced by the commemoration of the great event this little ship, by the guiding hand of the great Navigator, was the instrumentality in achieving. As the success of the voyage of a Genoese sailor marked the era of endless and boundless advance of civilization, so the commemorative Exposition will for all time stand as an epochful event, glorious in its effect upon this generation, and momentous in its influence upon those to follow.

As these beautiful and expressive illustrations set forth the greatness of the Exposition in the full blast of achievement, they must call into grateful remembrance the thousands who in humble, but no half-hearted way have done their share in the mighty task of its preparation; the tiller of the soil who sent from every clime the yellow grain; the nurserymen who from every sunny slope have given the richest product of the tree and vine; the miner in every mountain who has wrested tribute from the treasure vaults of nature to delight the wondering visitor. The worker in the forest; the worker in the mill who have sent the product of the axe and the loom; the fisherman who seined and hooked in the depths of the sea; the inventor, the mechanic, the artisan and artist, all with incomparable energy and skill gave their full measure to this colossal testimonial of the prodigality of nature and the genius of mankind.

Let us be ever mindful, too, of the great influences of and for good that have found their source and inspiration in this great Exposition. The fellowship and sympathy established within these grounds among all people, of all classes, from all lands, are indeed significant of the day not far distant when peace and good-will throughout all the world shall be as common a portion of every man's heritage as the air he breathes. In how far the great truths to be drawn from this Fair may influence the future of other people, either in an individual or political sense, it would be difficult to hazard an opinion. Doubtless, too, within the life of the present generation, the uplifting influence of this Exposition will become manifest among many, and the broadening civilization growing from it be emphatically felt in every land. To our own homogeneous people, the good has already begun. They have caught the inspiration from this monument of art and industry, and as they extend it over the face of this progressive and ambitious country enlightenment will be spread broadcast and a yet higher standard of knowledge and beauty be established among our people.



THE COURT OF HONOR BY MOONLIGHT.—Of all the magnificent spectacles the Columbian Exposition afforded the view of the Court of Honor by moonlight seems, by common consent, to be accorded the first place. The effect of wonderful lights upon the glorious white buildings and on the waters, the electric flashes through the air, the sky scene made more beautiful, if possible, by the addition of the beauties below, the passage of gondolas and launches with their merry parties slipping through light and shade, the gleaming and shifting splendor of the fountains, the sensuous music filling the air, all combined to make such a scene one unsurpassable and likely to be forgotten. The view given above is from the east end of the Grand Basin with the statue of The Republic in the immediate foreground and the Administration Building in the distance. Above a full moon with a few fleecy clouds which neither obscure her nor the myriads of stars add to the charms of the particular night. From the Manufactures Building on the right a blaze of electric glory makes wonderful lights and shades upon the Agricultural Building to the south and brings out statuary and architectural features in white relief. At the west end of the basin the fountains are in full play and their bright colors are but varied by the band of white light between. The water lies like a silken carpet. It is a dream picture—no other term will fit it—and it is true to the scene as it appeared. A wonderful thing was the Court of Honor at night, something hardly even imagined before, unless as a picture in a fairy tale or in some oriental story. But it was a reality.



THE MINING BUILDING.—This imposing facade illustrates the massive and graceful proportions of the Mining Building. The grand central arch, one hundred feet high, and the domed pavilions at either corner are supported by heavy pilasters of granitoid blocks, suggestive of great solidity. The lofty bays, the recessed balcony with pillared support, the elaborate frieze, the architectural reliefs, the bannered flagstaves, give the finishing touch of beauty to simple strength. The great floor space is seven hundred by three hundred and fifty feet in area including a space of five and one-half acres. The dome of Administration, in the rear, and the towers of Electricity to the left, give an exalted sky relief and indicate the relation of this to the other edifices of the Central court. At the left appears the verdure of the water-bound and wooded islands—the centerpiece of the Exposition landscape. The continuous fringe of green at the water's edge is broken by the pedestals of the statuary in the immediate foreground. The projecting cornice above the horse is all that is visible of the Golden Door to the Transportation Building. The equestrian groups are fitting accessories of the scene. Their spirited energy and the expressive, life-like attitudes of horses and riders won the praise of eminent sculptors. The frontier and mountain life they represent is intimately associated with the development of the industry to which the great edifice in front, with its abundant wealth of mineral, ore and metal is dedicated.



W. A. CONLEY CO., CHICAGO

THE ART PALACE.—No structure among the many which made up the White City commanded more universal admiration than did the Art Palace, wherein were displayed the triumphs of artists from all over the world. It was a fitting receptacle for its marvelous displays. The style of architecture adapted in the building was of the Grecian-Ionic order and the blending and adaptation of what was most perfect in the past was such as to secure an effect, if not in the exact sense original, at least of great harmony and grandeur. The area of the main structure is three hundred and twenty by five hundred feet. It is intersected by a nave with a transept one hundred feet wide and seventy feet high, and a central dome sixty feet wide and one hundred feet high surmounted by a winged figure of Victory. The main structure is surrounded by a gallery forty feet in width. It has two annexes one hundred and twenty by two hundred feet in dimensions, each with exterior colonnades. Because of the enormous value of the statues and paintings exhibited—the buildings' contents were estimated to be worth five million dollars—it was necessary to make the Art Palace fire-proof and it was so built, at a cost of six hundred thousand dollars. It so remains a permanent structure and is now occupied by the Field Columbian Museum, one of the great Fair's heritages to the public. The view of the building from the lagoon on the south, from the broad highway on the north and the areas of lawn in other directions are such as to afford a just idea of its excelling beauty. It stands today without peer a triumph of architecture.



THE MANUFACTURES AND LIBERAL ARTS BUILDING.—Ranking in popular estimation as one of the greatest wonders of the Fair, the Manufactures Building compelled the astonishment and admiration of the artists and architects of the world as well. The largest building in area ever erected under one roof it has yet been recognized as a triumph artistically not less than as a marvel of daring in construction. In describing the mammoth structure, which rises in the illustration above and beyond the Wooded Island, figures become almost poetry, so striking are they in character. The building covers an area of nearly thirty-two acres, and the interior, with the galleries, had an exhibiting space of nearly forty-four acres. The height of the roof truss over the central line was two hundred and twelve feet nine inches, and its span three hundred and fifty-four feet in the clear. The building was four times as large as the old Roman Colosseum, which seated eighty thousand people, and its great central hall, a single room without a supporting pillar, could seat three hundred thousand persons. The height of the exterior walls was sixty-six feet and the grand entrances in each facade are eighty feet in height by forty in width. The structure was of the Corinthian order of architecture, was rectangular in form, and the classic severity of its style was relieved by the corner pavilions and elaborate and appropriate ornamentation. Its cost was \$1,700,000 and 17,000,000 feet of lumber, 12,000,000 pounds of steel and 2,000,000 pounds of iron were used in its construction.



INTERIOR OF MANUFACTURES BUILDING.—Very like a great city by itself was the interior of the Manufactures Building, with its forty-four acres of exhibiting space—space which was not enough, great as it was for what the world demanded, with its broad avenues, its scores and scores of galleries, its wonderful exhibits and its teeming population. Never under one roof before was collected such an enormous display of what human industry and ingenuity can produce; never was made such an exhibition of what has been accomplished in productive art. The mammoth proportions of the building on the outside impressed all beholders but hardly prepared them for the effect upon them when within. It was many things in one; a magnificent showing of the beautiful and useful, a city doing business, a promenade for hundreds of thousands, a great entity which seemed almost as if separate from the remainder of the Exposition. The view given is from the height of the gallery and down Columbia avenue, the great thoroughfare, fifty feet in width, extending through the building north and south, being so designated. An avenue of equal width crossed the center of the structure from east to west. In the foreground may be seen displays from Switzerland, Norway, Denmark, Canada, Great Britain, France and Belgium. In the distance just in the center of the building may be seen the great clock, so that the view is really one of half the extent of Columbia avenue, and the general effect of the great central arch of the building the throngs are lacking, this admirable view being taken in the early morning.



GRAND ARCH OF THE PERISTYLE.—In the memory of millions of people the grand colonnade or Peristyle, which reared itself between the great eastern basin and Lake Michigan, will remain as the most beautiful inanimate object upon which their eyes ever rested. The Peristyle was in the purest Phidian style, was five hundred feet in length and fifty feet in height, connecting the Casino and Music Hall. The Corinthian columns represented the different States and Territories. Along the top of the Peristyle appeared eighty-five allegorical figures all in heroic proportions. At the center the colonnade was broken by a vast triumphal arch supporting the famous group known as the Columbus Quadriga. Here the Discoverer was represented in a chariot drawn by four horses led by women, with heralds riding beside them. Columbus leaned on a jeweled sword, his head was thrown back, and the expression on his face was that of a man who had conquered all obstacles at last. The figure was fourteen feet in height. The whole group was full of life and vigor. Well executed groups on the pedestals of the arch represented the genius of Navigation. The feature was but one of many of the glorious Peristyle, one of the artistic triumphs of the Fair. Its cost was two hundred thousand dollars. On the evening of January 8, 1894, the Casino, Music Hall and the entire Peristyle were totally destroyed by fire. Of the host who witnessed the scene hundreds were in tears at the destruction of a thing so majestic and beautiful.



THE ELECTRIC FOUNTAINS.—The Electric Fountains, one on each side of the famous Macmonnies Fountain, at the west end of the Court of Honor, added greatly to the beauty of the night scene, and always when playing attracted thousands to their vicinity. When quiescent, all that could be seen of the fountains was the multitude of pipes arranged within the rocky basin. At night, however, there came a sudden activity, and from the pipes leaped high in the air great streams of water glittering with the hues of the rainbow and falling back in a cataract to the basin where the turbulent mass of color bubbled and tossed and overflowed with dazzling effect. The fountains exceeded in magnitude and beauty anything of the sort ever constructed, the basins being sixty feet in diameter and pierced for three hundred and four jets, the water from which ascended to a height of one hundred and fifty feet. The brilliant effects were produced by concealed lights, the charm of mystery being thus added to the illusion. The entire apparatus was controlled by electric signals from the dome of Machinery Hall, where the different lights were applied and the transmission from one to another controlled at will. The illumination was by thirty-eight arc lights of one hundred amperes, each requiring nearly one thousand horse-power in operation. The jets were arranged in circles and the effect was the climax of success for this beautiful modern device.



THE GERMAN BUILDING.—Making a fine showing in nearly all departments of the Columbian Exposition the German Empire excelled in its official building. Facing the lake, where its character could be fully appreciated, the structure compelled the unstinted admiration of the visiting world. The ground area occupied was one hundred and fifty by one hundred and seventy-five feet and the cupola rose to the height of one hundred and fifty feet, the total cost of the building being a quarter of a million dollars; but it was not its dimensions nor cost, but the novelty and charm of its form and coloring which attracted attention. It was a poetical edifice, one telling, in a way, the story of the Fatherland, with a richness of coloring and ornament which was as historically and artistically correct as it was picturesque. In the belfry was a chime of bells, with the sweet sounds of which visitors to the Fair became familiar, and which, after the Exposition's close, were returned to the Church of Mercy, in Berlin. The main portion of the interior was in simulation of a chapel, its furnishings corresponding with the idea, while apart from this a host of historical and charming objects increased the merit of the interior. There were valuable displays of books, and the visitor could gain in this building information of the greatest interest. The structure was solidly built and may remain a permanent feature of the park.



A VIEW IN MIDWAY PLAISANCE.—A city in itself was the Midway, picturesque certainly, and educational as well, however meretricious some of its droll features. It was the playground of the multitude and they learned much while they ate, drank, stared and were merry. The view above presented is from a point about the center of the west half of the Plaisance and a little west of the Ferris Wheel. On the right appear the fronts of Old Vienna and on the left the entrance to the Chinese Village and Theatre, the difference in styles of architecture affording a striking contrast. Still further on the left rises the front of the panorama of the volcano of Kilauea, and in the remote distance may be dimly perceived the domes of the great buildings of the Exposition proper. The particular locality represented in this illustration was one exceedingly popular with visitors, and the number of people appearing in the broad thoroughfare at the time the photograph was taken is by no means up to the standard of crowded days at the Fair. The three or four attractions here grouped together always commanded their laughing great constituency. From Pekin to Vienna is a far cry, and from thence into space on the wings of an American inventor is another remarkable bit of travel, but hundreds of thousands of people made the journey within the limit of an hour or so. The view, it need not be said to the observer, is an admirable one, the familiar fronts being reproduced with a fidelity which speaks for itself.



W. B. CONKEY CO. CHI.

STATUE OF THE REPUBLIC.—The one figure intended to be symbolical and representative of the Fair, as a whole, was the gigantic statue of The Republic, at the eastern end of the waterway in the Court of Honor. A figure, the total height of which from the water was one hundred feet, it stood, grand, majestic and kindly, a fitting idealization of the nation, the world's hostess for the time. The statue proper was sixty-five feet in height above the massive pedestal and was the largest ever made in America. It was modeled after the Phidian style, with simple, flowing garments, the bust covered with an armored shield and arms upraised, one hand upholding a globe upon which was perched an eagle, indicative of America's invitation to the world; the other sustaining a staff surmounted by a liberty cap. The arms were bare, the hair was arranged after the Grecian fashion and the head was crowned with laurel. The distance from the chin to the top of the head was fifteen feet, and the arms were thirty feet long. The interior of the statue was ascended by a stairway, and the man who attended to the electric light, by which the crown was illuminated, climbed up a ladder through the neck. The magnificent figure was gilded and was a striking object in its commanding position. It became popularly known as "The Golden Statue."



THE MICHIGAN BUILDING.—Of all the State buildings on the Fair grounds none was more popular than the Michigan Building. Standing near the Fifty-seventh street entrance, its handsome front catching the eye of visitors, its doors always hospitably open, not to Michigan people alone but to the multitude, and its spacious rooms and luxurious appointments inviting all to their enjoyment, it was generally the resting place of an appreciative throng. The structure was one hundred by one hundred and forty-four feet in ground dimensions, was three stories high, and partly surrounded by broad balconies to the first and second stories. In the center of the west front rose a tower, pierced with windows, one hundred and thirty feet in height. The grand tiled reception hall was sixty-two feet wide and the entire depth of the building. There were the usual offices for officials and a series of finely furnished rooms for visitors, beautifully finished in Michigan woods and having great fire-places with carved oak mantels. Though not intended as formal exhibits, there were some fine displays in the reception room, such as mineral specimens and curiosities, among other things a pair of wolverines, the wolverine being the typical animal of the State. On the second floor was the assembly room, equipped with a pipe organ, and, to the south of this, a splendid display of the fauna of the State, that former paradise of game, from the moose and bear down to the quail and woodcock. The general outside color of the building was gray, and its effect, both as to exterior and interior, was handsome and homelike on a large scale.



"THE SPY," FROM THE ART PALACE.—In the department allotted to the United States Loan Collection in the Art Palace was one painting which never failed to command earnest attention—though that may be said of many in that fine collection—and which was the subject of much admiring comment. It was the picture known as "The Spy," the property of C. P. Huntington, of New York, and painted by the French artist, A. M. de Neuville. It represented a group, apparently, of Russian officers, seated negligently at luncheon outside the quarters taken in some town occupied, and interrupted in their repast by the arrival of riders who have brought in a captured spy. The circumstance does not disturb the officers materially. They lean back carelessly in judicial attitudes, while the prisoner is being searched, the smoke-wreaths curling upward from the pipes and cigarettes they are enjoying with their coffee. To them this incident of war is not a serious matter. It is but to listen to, decide, and, possibly, to designate the fate of the man before them. With the prisoner the case is very different and it is in his face that much of the interest of the strong work of the artist centers. It is surely the face of a brave man, one resolute to any end and courageous under any misfortune. There is no fear in his eyes of the death that is close to him. His attitude is patiently defiant, graceful even in the degradation of the search. About the square, women and children look curiously and regretfully on the scene. The artist who painted the picture is dead, but in this work alone, he left something worthy behind him.



THE BRAZIL BUILDING.—The structure erected by the greatest of the South American Republics was what might have been expected from that great country. Brazil appropriated for the Columbian Exposition no less than \$600,000, and of this sum \$50,000 was expended on the building where all visitors were entertained and where were the official headquarters of the commission. The edifice was in the form of a Greek cross, and it was originally intended by the architect to build the entire superstructure of steel, but threatened delays at the manufacturers necessitated a change of plan and wood was largely used. The building occupied a conspicuous position on the shore of the North Pond, directly opposite the Illinois Building, and attracted attention by its graceful proportions and style of decoration. It occupied an area of one hundred and fifty feet square and was surmounted by a dome forty feet in diameter and forty feet above the roof. The height of the two stories was sixty feet and the height in the clear one hundred and fifty feet. There were four campaniles used as points of observation, while the roof, which was adorned profusely with tropical plants, was utilized as a promenade from which a fine view of the grounds was afforded. The interior contained a large arena, the mural paintings and sculpture of which illustrated events in the history of Brazil. The offices of the commissioners were on the first floor, and a host of friends were made by the representatives of the distant friendly country. There were no exhibits in the building though Brazil was well represented elsewhere.



LOOKING NORTH FROM THE SOUTH COLONNADE.—In the opinion of many people the most striking extended view to be had upon the Fair grounds was from the Obelisk, at the southern extremity of the South Canal, or better still, from the Colonnade immediately in its rear. From this point opened a vista nearly a mile in length terminated only by the beautiful front of the Art Palace, the dome of which is faintly discernible in the accompanying illustration. The whole stretch of water north and south appeared from here, the South Canal, the Grand Basin, the North Canal, the Lagoon and the North Pond, while the Wooded Island formed a charming center-piece to the distant picture. On the right were revealed frontages of the Agriculture Building and the Manufactures Building, while on the left were Machinery Hall, the Fountains, the Neptune Statue, the Electricity Building and, far away, the Illinois Building, the tall dome of which stood most prominent beyond them. In the immediate foreground were many charming additional features, as viewed from the Colonnade, the Obelisk, with its Guardian Lions, the Statues of Industry and Plenty beside the Canal, the "Farmer's Bridge," with its moose and buffalo, and all the western adornments of the Grand Basin. The picture was a wonderful one, in the richest frame ever a picture bore, for it was made of buildings costing millions. It was not surprising that, when it was learned what a view the South Colonnade afforded, there was a drift there of those with taste or that the fame of the prospect became so wide.



A VIEW THROUGH THE FERRIS WHEEL.—Imposing as was the Ferris Wheel seen from a distance, a great object towering aloft and showing the location of the Fair from a distance of miles away, it was scarcely less impressive when its monster parts were examined from one of the cars which revolved with it, carrying their hosts of passengers. It was not any intricacy in the design of the wheel nor the complexity of its mechanism which most commanded admiration, for its construction involved no novel law of mechanics nor engineering, but rather the simplicity of all, the grand scale of construction and the admirable finish of every part. In the illustration a close view is afforded of the system of tension spokes—the spokes really in use being always stretched, those below the axle tautening the upper arc and making a perpetual bridge—as well as of the great axle, the largest piece of steel ever forged. Two men and a boy, working under the big hammer of the Bethlehem Steel Works, made the great shaft, which was forty-five feet long, thirty-two inches in diameter and weighed seventy tons. It was made large enough and strong enough to bear six times the weight of the bridge across the Ohio River at Cincinnati. It rested and supported its burden at a height of one hundred and forty feet from the ground. As a specimen of daring engineering, well executed to a novel end, and of great work in iron and steel, the Ferris Wheel has never been surpassed.



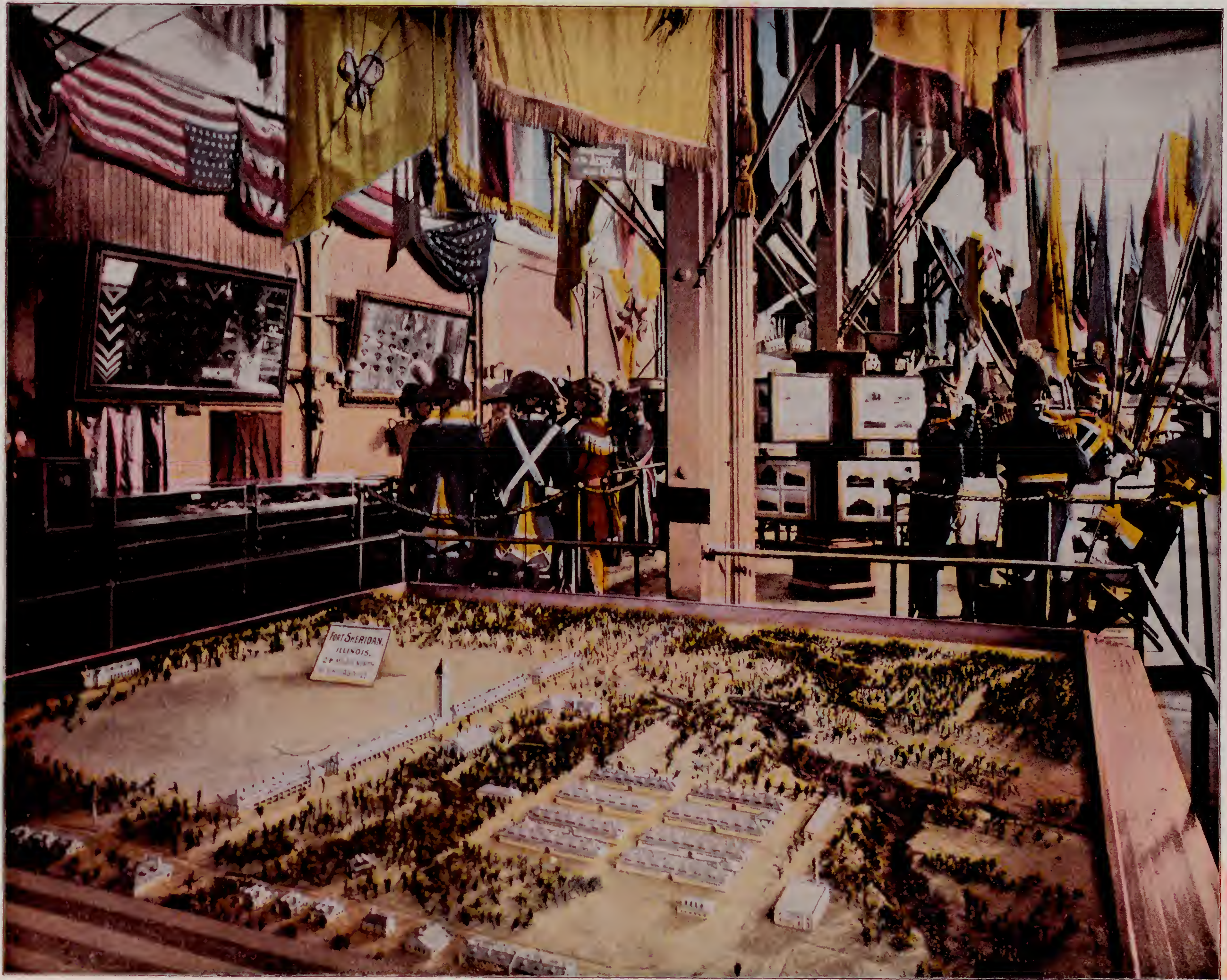
THE CURIOUS GRAIN PICTURE.—There were many fine exhibits in the big Illinois Building, many novel displays and a great showing of objects with what might be called an agricultural tendency, but the throng was always greatest at one particular point, that being immediately in front of what became known popularly as "The Grain Picture." The picture represented a typical, well-conducted Illinois prairie farm of one hundred and sixty acres, and its peculiarity was that it was not painted at all, but was a wonderfully arranged mosaic of grains and grasses. Even the frame and overhanging curtain were made in the same manner. The picture, a large one, occupied a considerable space on one of the walls in the western part of the building, and stood the test of close examination wonderfully well. Its vivid coloring, high lights and deep shadows made a most harmonious whole. The farmhouse, the barns, the various sheds, windmill, and even the cattle and horses were depicted, and the fields of grass, of standing grain and of grain partly reaped, with the green hedges between them, were shown with a fidelity to nature which was surprising. It was evident that Mr. Fursman had the eye of the artist in addition to his gift of infinite patience and ingenuity. Corn ears were largely used in the frame, and corn husks also assisted in the work, while other grains, natural grasses, berries and leaves were utilized in a lesser degree. The conception, as a whole, was as artistic and harmonious as it was certainly most novel.



EGYPTIAN SWORDSMEN.—Among the attractions of a Street in Cairo were a number of swordsmen, some of them very expert in their profession. Their weapons were not of the style in use among Europeans and Americans, but resembled Japanese swords somewhat and had no guard above the hand grip. The blades were not, however, used much in a defensive way, that being left to the small circular buckler or target held by each combatant in the left hand. Given claymores instead of the odd blades they used, and the Egyptian swordsmen would have been equipped very much as were the Highlanders at Flodden Field or Bannockburn. The fencing was rather of the dramatic sort, there being considerable leaping about and gesticulation, but there is no question that, in a bout with weapons of such sort, the Egyptians would have given the ordinary swordsmen of other countries at least sufficient to occupy their earnest attention. The illustration shows the but mildly bloodthirsty gentlemen on guard preliminary to amusing a mixed audience of men, women and children from everywhere. The surroundings are hardly in keeping with the scene, the Temple of Luxor certainly never having been erected originally as a theater for sword play, but in Cairo Street they were not particular about the fitness of things. The ancient, the medieval and the modern jostled each other there.



INTERIOR OF MACHINERY HALL.—Quite different from the view afforded inside any other of the buildings of the Fair was that where the acres of all kinds of modern machinery were exposed in competition. So constructed that the most effective display of such exhibits could be made, the vast hall presented a scene never equaled of its kind before. A common simile in describing the place was to compare its interior with three immense train houses set side by side and surmounted by a single roof, a structure eight hundred and fifty feet long by five hundred feet in width. This great area had a gallery about it fifty feet in width, and the illustration here makes possible a comprehension of the spectacle the gallery commanded. To the right, extending away into the distance, appears the roadway of the traveling crane, a necessity in this building, since no other means would suffice as well for moving the heavy machinery, one piece of which alone, a gigantic engine, weighed three hundred and twenty-five tons. All the extensive space was divided into squares and parallelograms, called sections, and here, in friendly rivalry, met all the leading nations of the world. The United States, admittedly first in inventions, made the anticipated showing, and Europe endeavored to prove that she had kept abreast in the struggle. The space allotted Germany, for instance, was so crowded that twice the amount might have been occupied to advantage, and so it was with other countries. The view given is over a portion of the foreign sections, Germany appearing in the middle distance.



FORT SHERIDAN IN THE GOVERNMENT BUILDING.—In point of reproduction, under a roof, of certain objects connected with the aim of its display the government did exceptionally well. The lay figures of soldiers and animals, the first to exhibit styles of uniforms of different eras, the second to illustrate means of transportation under certain circumstances, were exceedingly life-like and deceived, for the moment, hosts of the inexperienced. In the illustration given here, while the main subject is, of course, the representation of Fort Sheridan, which occupies the foreground, there is much to interest in the figures grouped beyond, recalling in their style of dress the heroes of 1812 or of the later war with Mexico. They look as if they had stepped down out of some of the school histories. Of the representation of Fort Sheridan, Chicago's pet army post, it may be said that it was remarkably well done and attracted much attention, perhaps even more from Chicagoans than from visitors, since Chicagoans know all about Fort Sheridan's brief history, while comparatively few of them have ever visited the grounds. To the north and left is the parade ground and south of it the row of buildings devoted to the various uses of the post, with the familiar tower in the center and together a dividing line between the barrack grounds and the parade. Over in the distance, away to the north and east and nearer Lake Michigan, appear the officers' residences. The work was executed in stucco and the whole was surrounded by a fence with ascending steps outside, enabling a view of the interior.



DETAILS OF THE "GOLDEN DOORWAY."—The magnificent entrance to the Transportation Building, known popularly as the "Golden Doorway"—though it was not golden, but green and silver—was not, architecturally considered, complete with the quintuple arches and doorway proper alone, but included, as part of the entrance effects, a system of elaborate lateral ornamentation, the details of which, on one side, are given in the illustration. The treatment on the other side of the archway was the same. There is a suggestion of the ecclesiastical in the design, as illustrated in the stairs, the gallery and the oratory. The delicate work on the tympanum over the doorway is well defined in the illustration, as are also the bas-reliefs indicative of the structure's uses which appear beneath the balcony. The small panes of glass showing in the glimpse afforded of the window in the rear add to the ecclesiastical idea already mentioned. In all this delicate work the staff used showed its adaptability for such ends and added to its admitted reputation as the best known material when only temporary architectural and artistic effects are to be produced on a scale of any magnitude. That the lateral embellishment served to increase the general striking effect of the so-called "Golden Doorway" was admitted, and that this side work was, in its way, quite as original in adaptation and rich in feature was also the opinion of good authorities. It was conceded that, such elaboration once attempted, should be carried out to its logical fullness.



THE CLIFF DWELLERS.— There were few more interesting exhibits at the World's Fair than the home of the ancient Cliff Dwellers, shown in the imitation of Battle Rock Mountain, in the Mac Eino Valley of Colorado. The curious structure was made of timbers, iron and staff, and stood near the Anthropological Building in the southeast corner of the grounds. The representation of the homes of the people whose history can be but guessed at was most complete, and, upon entering the structure through a cavern made to produce the effect of a canyon, it was difficult for the visitor to comprehend that he was not in the country of the people who, ages ago, peopled the mesas and tablelands of the Southwest. The houses, perched far up the cliffs in places apparently inaccessible, were reproduced on a scale of one-sixth their real size, but there were shown also portions of the genuine structures as they exist today. To all who had paid any attention to the discoveries made regarding these prehistoric Americans, who must have had dangerous enemies to guard against to have taken such extraordinary precautions, these houses possessed the greatest interest. There was, in addition to the natural scene presented, a department of relics, showing remains of the Cliff Dwellers and specimens of their pottery, the implements they used and the weapons with which they armed themselves. Tortuous paths led to the summit of the mountain by which visitors might ascend and obtain a view of the surroundings. The exhibit ranked well among those which were not only curious, but taught something of the history of the continent.



THE JAVANESE AT HOME.—In their home life the Javanese are said to be a simple and happy people, and this will be readily believed of them by those who were in the Javanese Village at the Fair frequently enough to note the home demeanor of its occupants. They were most interesting, these gentle Javanese, and, in certain ways and habits and views of life, quite unlike any other people in the world, so far as the Fair afforded an illustration. There was an apparent sadness, which was not so much a sadness as a speculative dreaminess, in their faces, a suggestion of which is afforded in the look of the man who sits with his feet upon a barrel, in the picture, and a certain individuality which showed itself even in their music, which, with its sweet, deep tones, was in pleasant contrast to the shrill clamor of the Plaisance all about. They seemed to enjoy even the impaired degree of domesticity they had during the Fair, and the family groups which gathered on the quaint, rude piazzas were pleasant to look upon. The house shown in the illustration is one typical of the village, not pretentious nor, an American would think, particularly comfortable, but it suited the Javanese; at least, it was of the sort which suited them when at home in Java. Learning to know these little people with their wistful, but not unhappy, faces and their courteous ways, one wished all good fortune to the island whereon the thrifty Dutch are raising coffee for the world, and whereon the native inhabitants are gradually learning to be more in touch with humanity outside.



SOUTHWEST, FROM THE GOVERNMENT BUILDING—The view southwest from the roof of the United States Government Building embraced a great number of attractive objects. The eas lagoon and more than half the Wooded Island appeared conspicuously in the foreground, and there was no elevated place in the grounds from which the island and lagoon could be seen together that did not command a sight worth seeing, for any lover of the beautiful. To the left, immediately in front, is the Fire and Guard Station, and a little beyond the northwest corner of the Manufactures Building uprears itself. Over that is afforded an excellent view of the north facade of the Electricity Building, and above it, again, towers the dome of the Administration Building. To the right, the whole north front of the Mines Building is shown, though its details were not such as to be conspicuous at such a distance. The features of the Transportation Building, further to the right, are brought out well, however, its "Golden Door," with the lateral details being plain to view. Still further to the right, Choral Hall and the southeast corner of the Horticulture Building are visible, Choral Hall especially standing out distinctly against its shadowy background. A great place for gatherings was Choral Hall, and here the late Mayor Harrison made on state occasions some of his most original addresses. In the water of the lagoon, so perfect was the photograph from which comes the illustration, may be seen the shadows of flags on the towers of the Manufactures Building.



THE OBELISK AND SOUTHERN COLONNADE.—A fitting termination made to the view south on the South Canal was formed by the Southern Colonnade with the Obelisk in front. The Obelisk was history repeated in stone, or at least in its imitation, for it was a reproduction of the famous Cleopatra's needle, the original of which, thousands of years old, was presented by the Khedive of Egypt to the United States and is now a prominent object in Central Park, in New York City. The Obelisk stood on a finely carved pedestal reached by a circle of steps descending to the water and was guarded by four great Nubian lions. Upon the pedestal, at each corner of the shaft, stood an eagle upon a globe, the four globes connected by garlands. On the monolith's north front was the inscription: "Four hundred years after the discovery of this continent by Christopher Columbus, the nations of the world unite on this spot to compare in friendly emulation their achievements in art, science, manufactures and agriculture." The colonnade, in effect, connected Machinery Hall with the Agriculture Building, inclosing from outer view the entire inlet of the South Canal from the Court of Honor and completing the picturesque view from the north. It was, architecturally, very nearly a continuation of the first story and loggia of Machinery Hall, than which it would be difficult to say more for its appearance. The grand arch in the center was imposing and graceful and the groups of horses and cattle above were admirably designed. The colonnade became a very popular place of resort before the Fair ended.



“**A**N INNOCENT VICTIM.”—FROM THE ART PALACE.—Many stories were told by the paintings which made up the treasures of the Art Palace, and some of them were very sad ones. Among the most touching was that related by the work “An Innocent Victim,” in the United States section, from the brush of the artist S. Seymour Thomas, of Paris. The scene represented was that on the outskirts of a battle, and the foreground was occupied by the victim and the immediate spectators of a tragedy. The bearings of the picture impress themselves at a glance. The Red Cross contingent and Sisters of Charity are following close upon the advance of the forces engaged, to minister to the wants of the wounded and dying. Their garb should protect them from both combatants alike, but it cannot protect them from the accidents of war. A stray bullet has found the breast of one of them, and that one the youngest and weakest of the group. One of the Sisters of Charity is wounded to the death and has fallen where she stood when the deadly missile reached her. She is dying, her head supported in the lap of her older companion. The surgeon, his case of instruments at hand, kneels beside the wounded girl, but his skill will not avail in such emergency as this. The face of the unwounded sister is full of a questioning dread but to be confirmed by the verdict which cannot be doubtful. A wounded man near by has raised his head in sad contemplation of the more touching scene than a battlefield ordinarily gives and, for the moment, is oblivious to his own hurt.



THE FORESTRY BUILDING.—None among the many department structures on the Fair grounds was built with more regard for what was symbolic of its uses than the Forestry Building. It stood very near the southeastern corner of the grounds and its eastern frontage was upon Lake Michigan. Its dimensions were five hundred by two hundred feet, and it had a central height of sixty feet. It was made entirely of wood, not even a nail being used but wooden pegs substituted instead. The roofed colonnade surrounding the building, which shows well in the illustration, was upheld by pillars each composed of a group of three tree trunks, lopped of their branches, but with the bark still on them, these trunks all contributions from different States of the Union and Canada and other foreign countries. The walls of the edifice were of slabs and the roof was thatched with various barks. The main vestibule was of white pine, polished to show the uses of this wood for interior decoration and was made at a cost of \$10,000. The graining was something very beautiful. The States and various foreign countries displayed their woods and other forest products inside, and the variety shown was something to astonish the average visitor, all parts of the world, from Japan to Paraguay, being represented. Michigan had in her showing a single load of pine logs weighing three hundred thousand pounds, and Paraguay sent three hundred and fifty varieties of timber. A slab of a mulberry tree which was planted by Shakespeare was one interesting exhibit, and a washtub fifteen feet across was a curious one.



NORTH FRONT OF THE FRENCH BUILDING.—The French Building at the Exposition consisted, practically, of two parts connected by a semi-circular colonnade. Of these the one to the north, a facade of which appears in the illustration, was the larger and more important. Built in the Renaissance style and richly decorated, it was a beautiful object in its conspicuous position at the junction of the main east and west thoroughfare across the grounds and the lake front Promenade. A large and exceedingly graceful group of statuary, representing "Liberty, Equality and Fraternity," was a prominent feature of the decoration of the front here shown, and is well presented in the illustration. In front of the group a splendid lion lay on guard, and all the adjuncts architecturally were such as to complete the fine effect. On other sides of the exterior of this pavilion were paintings representing historical events in French history, and inside was the main room of the entire structure, the one named after Lafayette. Here were the chief historical relics exhibited. There were a bureau from Lafayette's library, the sword of honor presented to that gallant leader by the American Congress in 1779, and other articles of curious interest. All the sketches for the building were made in France, and models of the statuary were sent from that country.



THE NORWEGIAN BUILDING.—Despite their political connection, Norway and Sweden had separate buildings at the World's Fair, each a credit to its country. The Norwegian Building was situated near the lake front and east of the North Pond, amid a group of trees familiar to those who have visited Jackson Park before an Exposition was thought of. In size the building was sixty by twenty-five feet, and was constructed almost entirely of Norway pine. All the workmen employed and all the material used were Norwegian, the house being made at Drontheim, put together with screws to enable transportation, and then taken apart again and shipped to this country. It had gables surmounted by conventional "dragons' heads," such as those which appeared on the Viking Ships, and quaint oriel windows which gave a most picturesque effect. No attempt at a display of products was made in this building, Norway being well represented elsewhere, but a large map of Norway, a few banners and a picture of the Viking Ship were among the decorations of the interior. The Viking Ship, with the great Norse discovery it suggested, was, in itself display enough for one nation, and the Scandinavians, as descendants of the daring race who first learned that America existed, had splendid recognition at the Fair. In the Norwegian Building, the race who have been sea-rovers from time immemorial, gathered and were as merry as were their ancestors returning after a raid along the southern coasts of Europe.



UNDER THE HORTICULTURE BUILDING DOME.—The largest hothouse in the world had sights worth seeing. The great dome of the Horticulture Building, one hundred and eighty feet in height and one hundred and fourteen feet in diameter, overhung a charming scene where gigantic palms, ferns, bamboos and other products of tropical growth were flourishing, and where one coming in from the grounds outside seemed transported suddenly to some equatorial country. Directly underneath the dome in the center of the building rose a mountain of greenery, one side of which is shown in the illustration, while an encircling gallery afforded room for a further display of the glories of nature at her best. All lovers of trees and plants and flowers spent a great deal of time underneath the big dome, wending at the luxuriant development of things ordinarily almost dwarfish in a climate such as ours, and inspecting a host of thriving objects absolutely new to them. The mountain of plants and trees was called the Cave of Palms, for in it was a cave, reached by a bridge over the water of a little lakelet, and here were charming results produced by lights upon the rocks and water, for water was abundant, miniature cascades tumbling down the sides of the mountain and assisting in the production of many delightful effects before reaching the level of the ground. Very attractive, was the horticultural showing, not merely because of the magnificent display beneath the great dome, but because of the wonderful variety and extent and quality of exhibits in every department.



THE SEDAN CHAIR CARRIERS.—There was a partial return to the ways of our forefathers at the Fair, though the fad was not introduced as the result of any spasmodic whim of society, but by fez-wearing and not always excessively clean laboring men from the Orient. The concession for the Sedan chairs belonged to the Turkish Village people and near this, at one side of the Plaisance, the Sedan bearers, sturdy Turks as one could wish to see, stood soliciting custom and getting a great deal of it, for who, among those intent on “doing” all the novel experiences thoroughly, would neglect such opportunity for a new experience? Ladies especially affected the Sedan chair, and when inside, frequently wished they hadn’t been so venturesome. The bearers were careful enough and the motion in the chair was not unpleasant when one became accustomed to it, but few became accustomed. A single experience for curiosity’s sake was about all the average person had with this type of conveyance. One could not see all about from its interior as well as when in one of the so-called “Gospel-chariots,” pushed about by theological students, and the sway of the chair, experienced as the bearers might be, was something not felt in the other conveyances, gliding evenly along over the smooth roadway. The bearers were about all that made the Sedan chair interesting. They were to an extent spectacular, while the chair itself was not a thing of beauty. They wore an assorted Turkish garb and ferocious moustaches and were, altogether, as delightfully piratical looking fellows as any lady could wish for to carry her off.



THE WISCONSIN BUILDING.—It was intended that the Wisconsin Building should be indicative of the resources of the state, and such it was in fact. All the visible material came from Wisconsin, the brown stone, the pressed brick, the shingles and even the plate glass being home products. A handsome building was the result, too. The rich brown stone has long been famous for such use, and the design of the structure was such as to enable its employment to advantage. The total cost was \$30,000. The interior was beautifully finished in highly polished hardwoods, and there were some attractive specimens of mosaic work. There were the usual offices for the state's representatives in Exposition management, and there were reception, library and reading rooms, and other apartments designed to make a pleasant headquarters for Wisconsin people. In the building was an exhibit of statuary which was more than creditable. "The Genius of Wisconsin," by Nellie Farnsworth Meirs, was a female figure of heroic proportions and noble countenance caressing an eagle perched upon her shoulder. At the head of the broad stairway was a stained glass window of Wisconsin workmanship which attracted much attention by its artistic design and coloring. Another object of interest was a beautifully-wrought Spanish flag, bearing the inscription, "To Castile and Leon Columbus Gave a New World." In the library was a large book-case filled with works exclusively by Wisconsin authors. The great covered verandah which encircled most of the building became a popular place of resort.



THE GREAT STEAM HAMMER.—One exhibit in the Transportation Building always attracted curious inspection. To many unfamiliar with the heavy machinery used in the vast manufactories of today, its use was not apparent, but to those informed in such fields it was an object of decided interest. This was the model of the monster steam hammer in use by the Bethlehem Iron Company, of Pennsylvania, the largest steam hammer in the world. Though painted to represent iron, the model was of wood, and so well executed as to convey an idea of every detail. Why a steam hammer should form a part of the display in this particular building, what it had to do with transportation, was a puzzle to many people, but the problem was easily explainable. Under the head of "Transportation," of course, came steam and sailing vessels, and this included war ships. In connection with this particular display was a group of objects of "Naval Warfare and Coast Defense," and in this group was exhibited the model of the steam hammer used in forging the armor for the big ships of the United States Navy. That the hammer must be used for some such purpose was apparent from its huge dimensions, and its proportions and the details of its construction proved of the greatest interest to experts in the field of its utility.



THE TRANSPORTATION BUILDING.—The Transportation Building was unique among the great structures of the Columbian Exposition in that it was the single departure from a general rule, the contrast and the foil to all the others. It was distinct in its style of architecture, and alone was decorated exteriorly in colors. It was not of those buildings which won for the Exposition the title of "The White City." The main building, located just west of the south end of the West Lagoon, was nine hundred and sixty feet in length by two hundred and fifty-six feet in breadth, and from this an enormous annex, a single story in height, extended westward to Stony Island Avenue. The annex covered an area of about nine acres, and the total area devoted to exhibits in the main building and annex combined was nearly twenty acres. The cost of the structure was about \$500,000. Viewed from the lagoon or the highway to the west of that body of water, the Transportation Building afforded a charming frontage. In style it was a modified Romanesque. Its main entrance was a single arch, enriched to an extraordinary degree with carvings and bas-reliefs, highly colored, and forming what became famous as "The Golden Doorway." The interior was treated after the style of a Roman basilica, with a broad central nave and transept and aisles. The cupola, placed in the center of the edifice and rising to a height of one hundred and sixty-five feet, was reached by eight elevators, their shafts provided with galleries at various stages, from which a fine view was afforded of the remarkable exhibits in all directions.



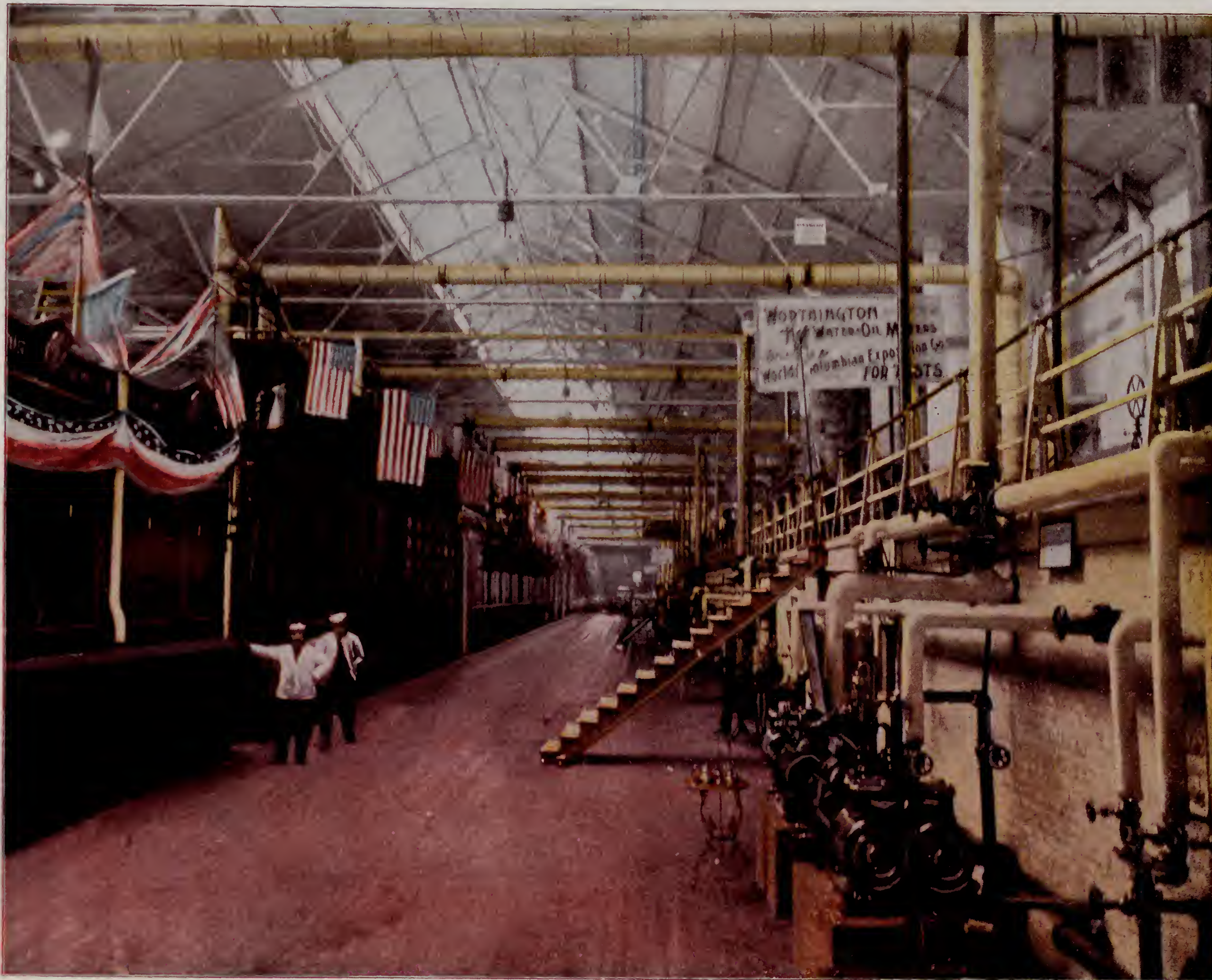
A LOAD OF MICHIGAN PINE LOGS.—The lumber industry in Michigan is conducted on a grand scale, and something of the methods pursued was illustrated by a firm which contributed a single load of logs to the Exposition. Twenty-five saw logs were shown in a single load at the Centennial Exposition. Michigan simply doubled this. Never before was seen such a load of logs. It consisted of fifty magnificent lengths of white pine, borne on a single sled, containing forty-six thousand feet of lumber, and weighing one hundred and forty-five tons. This load was drawn six miles to the Ontonagon River in Michigan by a single span of horses, but of course this was down an incline and on a roadway smooth as ice could be. Nine flat-cars were required for the transportation of the great load to Chicago. This was part of the exhibit made in a Logger's Camp, in which it was intended to illustrate the methods by which the great lumber product of the lake states is finally brought to the markets of the world. There was a log cabin seventy feet in length by twenty in width, occupied by lumbermen dressed in the style of the woods, and living, theoretically, on the winter fare of such locality, but it is doubtful if they really consumed on warm, idle days, any great amount of either Johnny-cake or pork and beans and black molasses. Nearby was a saw mill, two hundred by one hundred and twenty-five feet in dimensions, and here were displayed the latest appliances for handling timber, while here also were sawed many of the pieces used in the construction of the Forestry Building.



THE GRAND BASIN AT NIGHT—SHOWING SEARCH-LIGHTS.—One of the charms of the night view over the Grand Basin was that it was always new, atmospheric or other causes producing varied effects, and the scene on one occasion being entirely different from that presented on another. And not only were atmospheric conditions fluctuating, but the artificial ones produced were made still more so, a new experience to the sight-seer after dark being thus assured beyond all peradventure. Here the great element of the Search-Light came in. Never before was the comparatively recent device for overcoming darkness utilized on such a scale or with such effect. In the illustration one search-light is operated from a tower of the Manufactures Building and the other from a window in the Agriculture Building, their broadening shafts crossing gloriously in mid-air and calculated to make all observers unfaithful to the moon. Fantastic as could be imagined were sometimes the effects produced by these streamers flaunted through the vault above, for they were not fixed at all, but dived, or rose, or turned, flashing here and there as if the sword of the Angel Gabriel were seeking out the sinners everywhere. From the Government Building was occasionally projected a monster of light, the most powerful known, which made visible objects four or five miles away, on the lake or along the city front, and which, thrown upward toward the clouds, gave the appearance of a great fire beneath, or suggested a volcano in eruption.



SOUTH FRONT OF THE MANUFACTURES BUILDING.—While not its greatest frontage, the south end of the Manufactures Building was most familiar to Exposition visitors, facing as it did on the Court of Honor and affording between it and the Grand Basin a vantage point for seeing the fountains at play and the illumination of the buildings at night. The illustration above shows this frontage as well as that on the west, adjacent to the canal and the East Lagoon. The point of view is from near the northeast corner of Machinery Hall with one of the Electric Fountains in the immediate foreground and the Columbian Fountain to the left. The effect of the Manufactures Building seen from this position was curious. It was far enough away to allow something like an idea of its vast proportions to obtain in the mind, but, somehow, it did not appear so much like a structure raised by human hands as upon a nearer view. Its dimensions were so great as to make it seem a part of nature, and the brown dome, rising away in the distance above the surrounding plateau made by the regular stories, suggested rather a mountain than anything else. The haunting impression remained that if the building were really the work of men they must have had the assistance of giants or fairies or some similar force in the construction. That men alone could raise such a pile was absurd. Such a thing had never been done before. Such fancies would come to those at all imaginative who looked at the Manufactures Building from the vantage ground designated. It was, to a certainty, one of the greatest material wonders of the Fair.



THE BOILER-ROOM OF MACHINERY HALL.—Never before was such a boiler-room as that which delighted engineers in Machinery Hall. It must needs be enormous, for it supplied the force for all the lights and machinery of the great buildings, but those who had never seen it were none the less astonished when they entered the great room. It extended north and south in the annex, and to look down it was like looking down a street the end of which was lost in the distance. It was the largest boiler-room in the world. Not one class of boilers alone were used, but those of different manufacturers were set up side by side and so, throughout the Fair's continuance, they were subjected to a practical test of quality and endurance. The same rule was followed with the pumps, the boiler-room thus becoming one of the greatest competitive fields of the Exposition. It was a model boiler-room in management, too. Only petroleum was used as fuel; convenience and neatness being thus assured, and tyros had little place among the engineers in charge of a plant so expensive and working under such conditions. An amazing force emanated from that boiler-room. Underground tunnels in which pipes were laid carried steam to distant buildings where engines were in operation, and great conduits containing electric wires radiated in all directions. It was a sight worth looking at for the engineer, or the student of progress of any sort in the mechanical field, and will afford a mental object of comparison for a long time to come. It was one of the wonders of the Fair, but was recognized as such by only a portion of the visitors.



STATE BUILDINGS—LOOKING SOUTH.—The city of State Buildings at the north end of the Fair Grounds afforded many interesting bird's-eye views, of which one of the prettiest is given in the accompanying illustration. The view taken is from an elevated point at the northern extremity of the inclosed area, and very nearly at the center east and west. In the foreground, at the right, appears the log-built chalet of Idaho, beyond which is the Maryland Building, the gable of that of Delaware showing just behind it, and still further beyond the imposing structures of New York and Pennsylvania. In the distance, to the right, the tower of the Illinois Building appears, while the Art Palace forms the central background. Far in the distance, to the left, loom up the domes of the Administration and United States Government Buildings, while the ever-visible mountain of a Manufactures Building is conspicuous as usual. Continuing the circle to the left the Guatemala and other buildings are dimly visible in the wood at the east end of the North Pond, and then, just north of the east wing of the Art Palace, show the buildings of Vermont, Massachusetts, Rhode Island, New Jersey and Connecticut, the New Jersey Building being the one nearest in the left foreground. In this view the observer looks directly over the Virginia Building, one of the chimneys of which is visible in looking down toward the street immediately in front. A view from almost any elevated location in the northern part of the Exposition Grounds was good, because, from there, it was not suddenly cut off by some monster of a department structure.



ARAB AND BEDOUIN HORSEMEN.—Just what the distinction was between Arabs and Bedouins, visitors to the Wild East Show were puzzled to determine. Those of them who had ever paid attention to the terms counted "Arab" as a general description, including all the desert dwellers, and "Bedouin" as something more definite, applying to a single tribe or nation. They left the Wild East Show with just as much and no more information on the subject than they had when they entered. The so-called Arab and the so-called Bedouin looked alike to American eyes and showed equal skill in riding and in all the wild sports which were a part of the Exposition's program. No doubt there was a distinction plain enough to those familiar with North African expressions, but it was not here made apparent. The horses were as much alike as their riders. Those appearing in the illustration will be recognized as of the same breed, while even their trappings are not dissimilar. And, speaking of trappings, the Arab horses would present to us a much better appearance if they had less of them. Fringes and tassels tossing loosely about concealed the lean, strong outline of the horses and prevented any possible neat effect. It may be that the horses themselves—as some writers say—have learned to like the rich housings and gallop more bravely under them, but so would not, certainly, a clean-limbed racer from the Kentucky blue grass region or some California ranch. Be that as it may, though, Arab and Bedouin horses were good animals and bore daring riders.



THE PENOBSCOT INDIAN CAMP.—To those familiar with the history of the Indians who lived near the Atlantic coast and so came into early contact with the whites, the Penobscot Indian Camp, or Village, was an object of interested study. There were four families of Penobscots, or, as they were once called, "Panawanskeks," and there was also a lodge of Iroquois, peopled by a few of the living representatives of that famous tribe, and forming a part of the New York State exhibit. The Iroquois' hut is that seen on the left in the illustration, differing materially in construction from the conical abodes of the Penobscots. Both the Penobscots and Iroquois had canoes which they paddled about in the waterways of the Exposition and all assisted in the aboriginal representations which were occasionally presented on the floats at night, proving themselves on all occasions appreciative of the objects of the Exposition and ready to aid in promoting them as far as possible. Very different were those Indians from the red men of the plains who appeared elsewhere, and very different they must have been even before contact with white men began to have any influence upon their character. They reminded one, in many respects, of the type of Indian occasionally appearing in Cooper's novels. It was curious to note their demeanor upon the grounds and the contrast it sometimes afforded with that of the people who count themselves as belonging to a superior race. The Indian never forgot himself, never crowded ruthlessly anywhere to get a better view of something, and was never noisy or ill-bred.



EASTERN PORTAL OF MACHINERY HALL.—The view here given is an admirable one of the eastern entrance to Machinery Hall and makes plain the remarkable architectural style of that great edifice. The entrance has been described at length, but only such a view as this, the reproduction of a photograph taken from the Agriculture Building at a point directly across the canal, could bring out the charming details. The portico of this entrance was a popular resort because here was a regular stopping place for the boats, a couple of gondolas which are in the picture showing where the landing was. In addition to this, the south canal was at times the theatre of most interesting and amusing contests, one in particular occurring on what was known as "Machinery Day," affording vast recreation to visitors. A contest between steam pumps was on and one of its features was, for the sake of sport, made especially droll. Stout rafts were placed upon the canal and on these sturdy fellows, managing hose through which water was forced by the contesting pumps, were stationed to do battle. The test was to determine which men could, by the force of the streams from their hose, drive their opponents from the other rafts. The result may not have materially affected the ultimate decision of the judges of machinery, but it was a great naval victory for the successful combatants and a source of great delight to the public.



THE FALLS OF THE COLUMBIAN FOUNTAIN.—Viewed from its front, and at a point not remote, the overflow of the Columbian Fountain afforded the spectacle of one of the most charming of cataracts. The mass of water tumbled down from level to level in a great foaming semi-circle, until, finally, it plunged into the Grand Basin, a white sheet impressive in its beauty. Wider than the famous Falls of Minnehaha, though with not quite so much descent, the falls of the fountain reminded hosts of people of that pretty spectacle in Minnesota which Longfellow made so celebrated. "A table-cloth of pure water," the Falls of Minnehaha have been called, but in Minnesota the table-cloth is not hung so smoothly nor with such housewifely care as was that of the Columbian Exposition. Neither did the falls here go rollicking away with the flood of a pretty creek, but, instead, whipped into a fringe of foam the waters of a smooth expanse and added variety to the charming scene upon the basin. As the "Maid of the Mist" once took passengers to the verge of the abyss of Niagara, so gondolas and launches would approach the downpour of the fountain, but the greatest danger lay in a sprinkling, and the roar of the falls was not loud enough to render indistinct the chatting of the gay parties who delighted to be rowed near the spot, especially at night, and watch the rainbow hues made by the lights upon the water. It was a place of great attraction. From any point on the Grand Basin, as from any point upon the land, the Columbian Fountain was a source of pleasure, one of the inspirations and masterpieces of the Fair.



THE SPANISH CARAVELS, "PINTA" AND "NINA."—The Spanish Caravels should have had their names painted on their sides to distinguish them apart; at least, so thought many of the visitors to the Fair; for their build was singularly alike with the "Santa Maria" and "Pinta." The "Nina" was distinguishable enough, as she had no raised deck at the bow, did not overhang like the others, and had no square sails of the ordinary type, only the long rakish-looking yards which hung slantwise of the masts with a sort of Lascar, piratical sweep to them, a look belied by her ponderous high-built stern. Between the "Santa Maria" and "Pinta" the main difference was that the former was decked over, had more decorations, and was not quite so squarely built. The "Pinta" absolutely sloped backward at the bow. The "Nina," it will be remembered, was commanded by Yanez Pinzon, while his brother, Alonzo Pinzon, commanded the "Pinta." The latter broke her rudder the third day out on the voyage, not as the result of pure accident, either, it was thought; but Columbus had it mended after a fashion and kept the vessel along. The whole number of men in the three vessels was but one hundred and twenty, but they were not the choicest of mariners, and among them were either cowardly or turbulent spirits enough to keep a commander occupied. Credit should, however, be given to the Pinzons for what they did. They defied superstition and, alone among Spanish ship owners, at the time manifested something of the daring spirit which is today that of the land for which they sailed.



FIRE-WORKS JULY 4th FROM THE ROOF OF THE MANUFACTURES BUILDING.—A view of just such quality as was never had before and may not be had again for a long time was gained by those of the World's Fair visitors who witnessed a fire-works display from such vantage ground as the roof of the Manufactures Building afforded. Upon that great area in mid-air a host of people could be assembled and, on the warm summer nights, thousands improved the opportunity for a delightful experience. To the east stretched away the lake as a background for the brilliant display, sometimes, on moonlight nights, a background of blue, banded and flecked with yellow, and sometimes, on moonless occasions, but a dark, still expanse, the latter condition being, so far as fire-works went, the more favorable of the two. From the lake shore below would leap upward strange blazing things and then in front, sometimes almost on a level with the vast roof and sometimes higher, the fantastic figures would take shape, and in the air about would develop fiery flags and gigantic nosegays and heroic photographs and scores of similar conceits. There would arise a mighty cloud of smoke and it would hang in the air, if there were no wind, making still dimmer all that was below until there would be another ascent of fire-works and the explosion and a repetition of all the glories of the thing against a background still more dense. It was an experience well worth the seeking.



INTERIOR OF THE CHINESE JOSS HOUSE.—Even conservative and ancient China did not keep away from the World's Fair entirely, though the exhibit made was the result of private enterprise, the Chinese government manifesting no great interest in the friendly reunion of the rest of the world. What was known as the Wah Mee Exposition Company had the energy as well as the capital to erect a Chinese Village in the Plaisance, and the Theatre, Joss House, Garden and Café there proved attractions to the multitude sufficient to make the venture one not to be regretted by the spirited investors. It may be said of the Chinese Village that its attractions were genuine ones of their kind, what was shown being what it professed to be, the exhibit thus proving as instructive as it was certainly curious to visitors. The Joss House was located on the second floor of the main building and presented a wonderful, and in many respects, charming spectacle to the beholder of its contents. There were idols without number, what corresponded to the Chinese conception of angels, and demons as numerous, and the infernal regions, with the various modes of punishment adopted there, were vividly depicted. It was, from the Buddhist standpoint, an elaborate religious display. There were, in addition, beautiful ornaments and carvings, and the appearance of the place in its entirety was such as to command the delighted attention of all who entered. It was a good thing that the ancient Empire chanced to have such representation by proxy.



THE COLUMBIAN OBELISK.—The Obelisk, which was the prominent object at the southern end of the South Canal, connected the wonderful civilization the World's Fair represented with the hardly less wonderful civilization of thousands of years ago. Ancient Egypt furnished, in a manner, her contribution to the architecture of the Columbian Exposition, the Obelisk, from a distance, reminding the observer of one of the "Cleopatra's Needles," of which, by the way, an exact reproduction was among the attractions of the Plaisance. The Columbian Obelisk, though, was not a monolith, not something hewed from the rock in a single piece, but a monument in which the masonry was apparent. It had the advantage of constant, close inspection, for the portals, opening on the canal of both Machinery Hall and the Agriculture Building received and gave exit to hundreds of thousands, and, toward the end of the Fair especially, the colonnade with its splendid view to the far north of the grounds attracted its daily hosts. It was an imposing object in keeping with its grand surroundings, and the stately shaft attracted much admiring comment. Its base was guarded by four majestic recumbent lions, and about it where it rested on its ornamented pedestal, were eagles perched upon cannon balls, connected by heavy garlands. Upon the pedestal appeared an inscription in different languages in which was set forth the objects and aims of the celebration of the Columbian anniversary.



SOU DAN ESE AND NUBIANS.—Northern Africa was well represented in a Street in Cairo, and among the odd races, of whom groups appeared, the Soudanese were not the least conspicuous. The group in the illustration includes both Soudanese proper and Nubians, the latter readily distinguishable as of the more distinctly negro type. They seemed to associate on equal terms, though, and it was a characteristic of the negroes direct from Africa at the Fair that they had a dignity of their own and showed neither the dependence nor the self-conscious assertiveness of those who had been changed by slavery. The dance of the people consisted of a curious stamping and contortion of the head and shoulders, accompanied by a queer, sibilant sound, which, to the Caucasian, indicated nothing in particular. Men and women danced this together, but the men had a war dance for themselves alone in which they engaged with great vigor to the sound of a drum. The baby, who appears in the foreground of the picture, was a most important personage. She was not quite two years old, but could wobble about famously on her chubby black legs, and could say "How do you do?" in English, and, when asked her name, reply, with dignity, that it was "Mary Anderson." The big fellow conspicuous at the left of the picture was prominent in the war dance, and the little girl would try to imitate him, following his movements with great accuracy. A girl twelve years of age, a member of this same group, was an excellent dancer and possessed no small degree of intelligence.



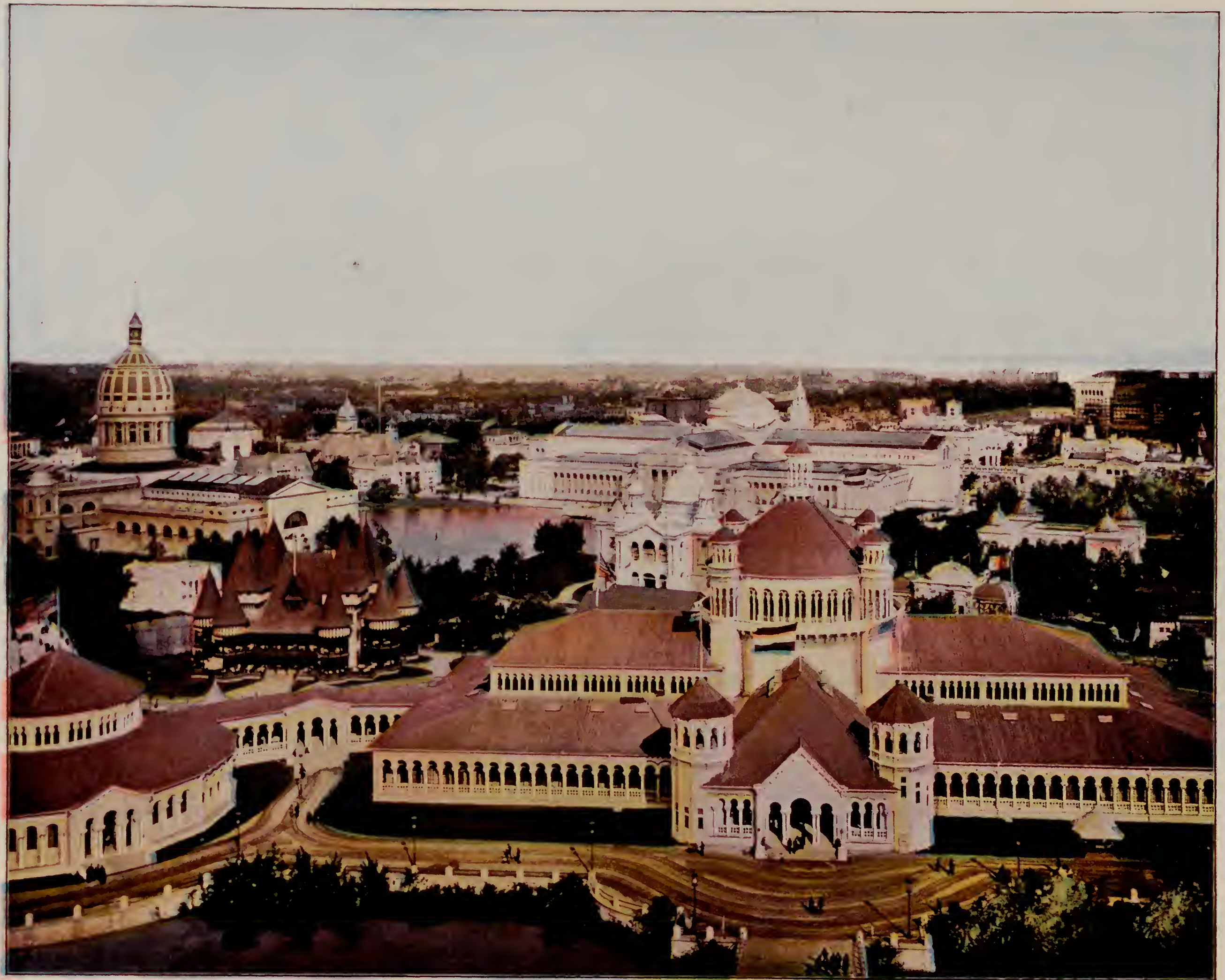
ENTRANCE TO THE ELECTRICITY BUILDING.—The south front of the Electricity Building was by no means deficient in the part it sustained toward making a wall of splendid architecture about the Grand Plaza, and the special feature of this front was, of course, the main entrance to the structure. Here the architects had made their chief study and secured their greatest results. The facades were all relieved by entrances, but the one to the south had special distinction in its treatment. A great triumphal arch, fifty-eight feet wide and ninety-two feet high, made the frame of a semi-circular niche, or hemicycle, as it is called, extending into the building and covered by a half dome. The half dome was divided into panels on which were various graceful devices on a background of greenish blue. Above, exteriorly, were different figures representing the functions of electricity as applied to the industrial arts, and the general effect produced was not only dignified but, at the same time, thoroughly emblematical. The object which attracted most attention at the entrance was the heroic statue of Benjamin Franklin, the inspiration being Franklin's discovery that lightning might be brought from the clouds. He stood, his kite beside him, head thrown back, and the whole attitude that of a man triumphing in a great end achieved. The statue comported well with its surroundings.



THE VIKING SHIP.—It was well that with the Columbian celebration honor should be paid to Leif Ericsson, undoubtedly the first European to land upon the shores of America, though due advantage was not taken of his great discovery, and it was well, too, that the Viking Ship seen at the Fair should be a reproduction of one buried with its commander at about the time Leif Ericsson made his voyage. That was not far from the year 1000. The "Viking," as the vessel was named, was seventy-six feet in length, was open, with the exception of a small deck fore and aft, and was very simply rigged with one mast, which could be taken down, and with a single sail. Evidently the Norsemen depended much on their long oars. The prow was adorned with a dragon's head, and the stern with a dragon's tail, both being finished in gilt. Outside the slender bulwarks were hung the embellished shields of the crew, and there were benches and apertures for sixteen rowers on a side. The rudder, after the ancient custom, was placed on the right side, close to the stern. A canopy which could be erected at will made a shelter over the deck. The fund for the reproduction of the "Viking" was raised in Norway by popular subscription and, under the command of Captain Magnus Andersen and a picked Norwegian crew, the vessel made the trip across the Atlantic Ocean and through the great lakes with ease, doing even more than the Norsemen did so long ago in a similar craft. A splendid exhibit was the "Viking," and all honors were paid it and its country by America.



BIRD'S-EYE VIEW OF THE COLUMBIAN FOUNTAIN.—It was a merit of the famous Columbian Fountain and one indicative of its quality as a great work of art that it was beautiful from whatever direction a view of it might be taken. So perfect were the relations of its parts that even a bird's-eye view gave something symmetrical and picturesque. In the illustration, the observer being almost directly north and at a slight elevation, minor details of the barge are not perceptible, but all the figures show plainly, and the relation of the fountain to its surroundings is made pleasantly apparent. The background of Machinery Hall to the right, and the Farmers' Bridge, the South Colonnade and the Agriculture Building to the right, serve to bring out with no loss of impression the lighter glories of the fountain in the foreground. It is in action, and the foamy spray of the jets, the rippling about the Barge of State and the falls to the basin below have been reproduced with all their delicate effect, both in the photograph and in the picture. The Neptune column, the Obelisk with its guardian lions, the arch of the Colonnade and the west entrance to the Agriculture Building are outlined distinctly, and add to the interest of the view so full of artistic objects. Even the animal figures, the elk in the foreground, the buffalo upon the Farmers' Bridge and the bullock in the Statue of Plenty may be seen dimly in the distance. The Columbian Fountain stood certainly in the midst of a wealth of works of art.



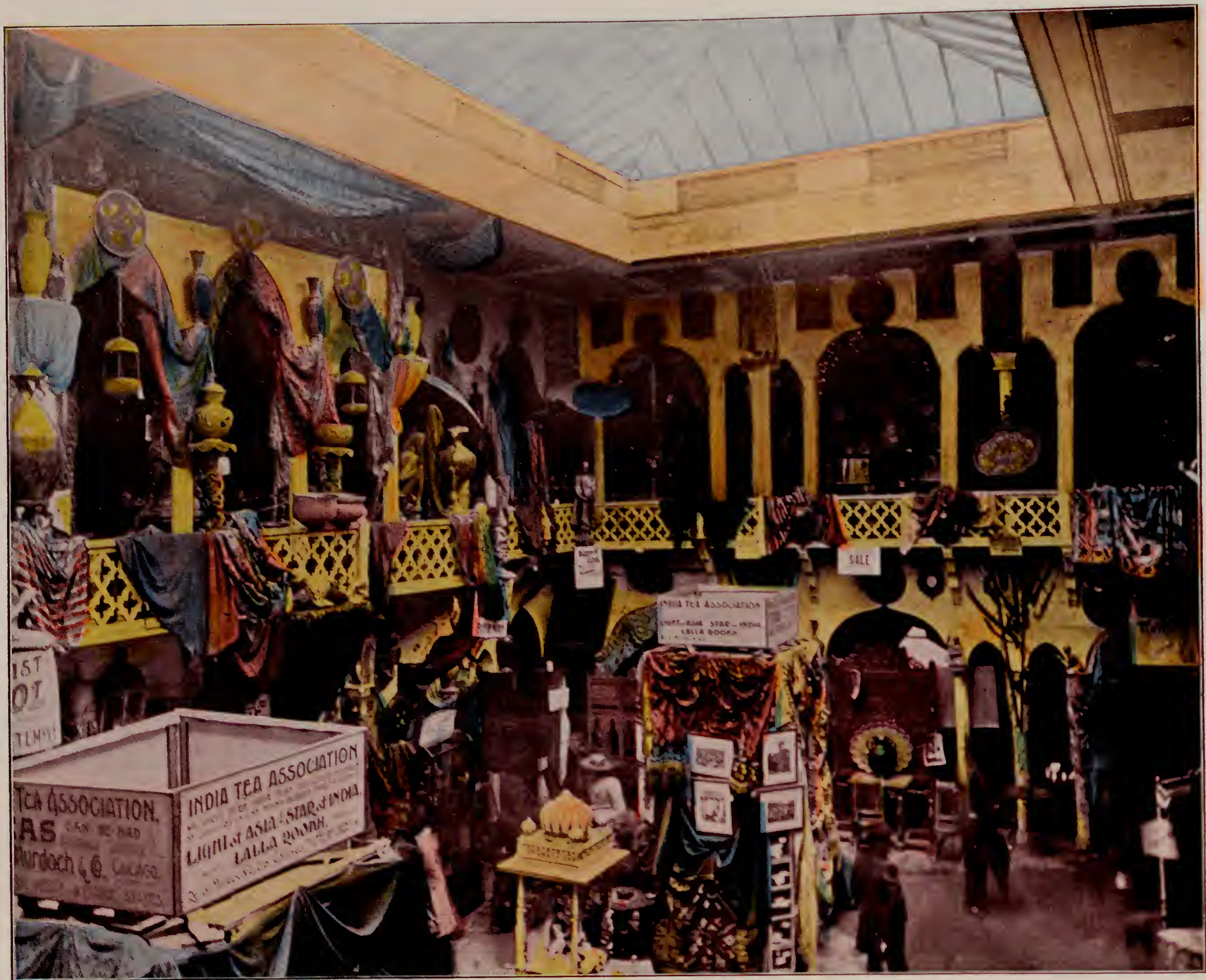
NORTH AND WEST FROM THE GOVERNMENT BUILDING.—From the dome of the Government Building the prospect north and west afforded as much variety as could be had from any point of observation of the Fair Grounds, since in other directions the view was either much shorter or was cut off by the huge department structures. The illustration shows the Fisheries in the foreground, the details of the south facade of the main building outlined very clearly at such short distance. At the left appear the Marine Cafe, the bridge to the Wooded Island, and, on the other side of the canal, the white Merchant Tailors' Building, overshadowed by the Illinois Building towering just behind it. To the left of the dome of the Illinois Building may be discerned that of the California Building, and to its left the big roof of a panorama outside the grounds. The front of the Ohio Building shows plainly fronting on the lagoon, while behind it uprears the tower of the Michigan Building and higher still the monster flag-pole in which the state of Washington exhibited such pride. Other State Buildings are noted more vaguely and then the splendid front of the Art Palace is displayed, while over its roof may be seen the towers of the Pennsylvania and New York Buildings. The Beach Hotel and Spectatorium form a background to the right, and then, coming nearer again on that side, appear the roofs of more State Buildings, the east annex to the Art Palace, the Guatemala, Swedish and Venezuelan Buildings, and that of Brazil just over the Fisheries and near the starting point.



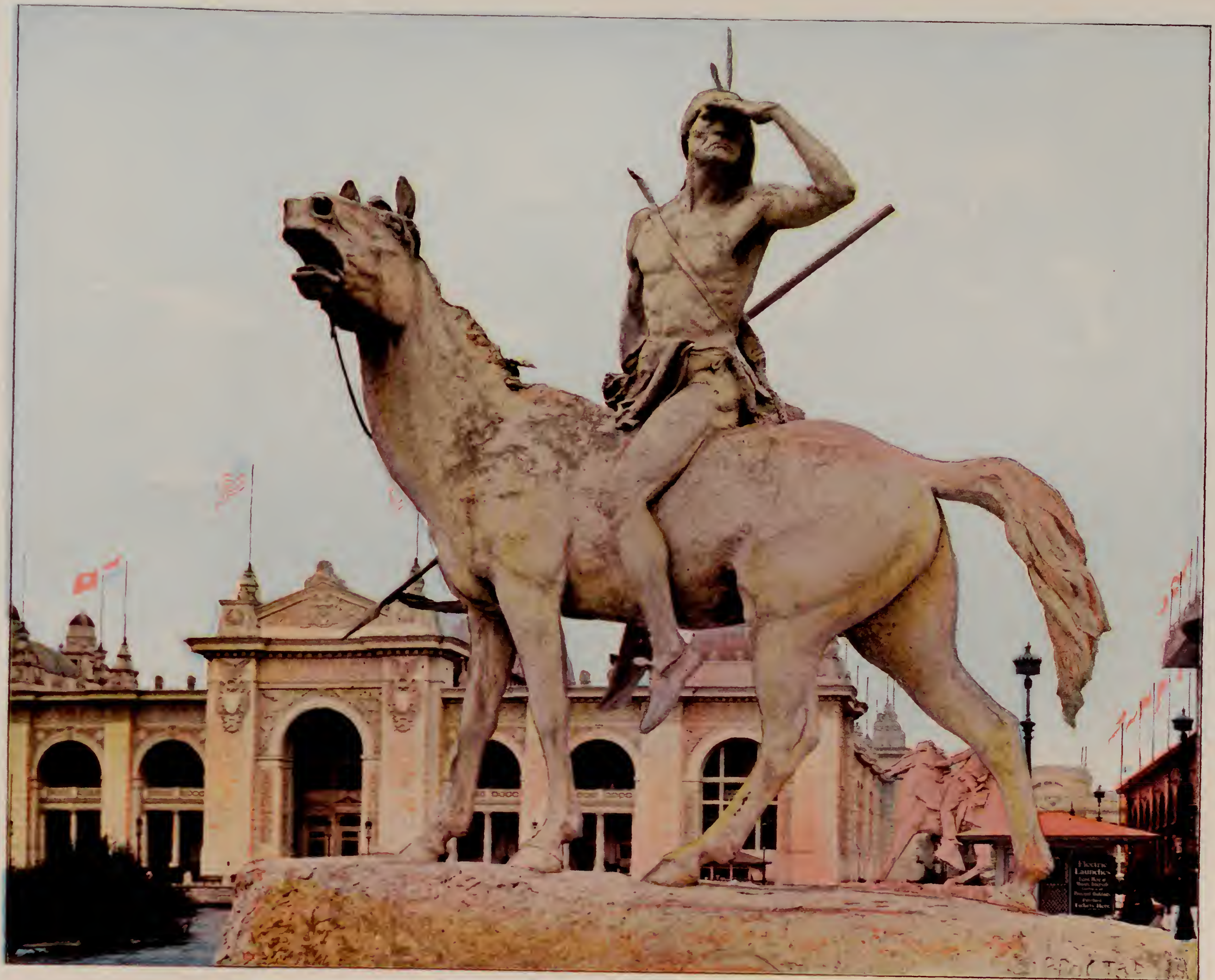
THE GUATEMALA BUILDING.—Built in the Spanish style and tastefully though not profusely decorated, the Guatemala Building presented a most attractive frontage from its site at the east end of the North Pond. The edifice was one hundred and eleven feet square, and two stories in height, and the corners were embellished by graceful towers twenty-three feet in diameter. The entire height of the towers was sixty-five feet, and in two of them were staircases giving access to the roof which formed a terrace about a great central court. This court in the center of the building was a feature which indicated especially its Spanish style and which proved a delightful conception in itself a pretty thing, and enabling ventilation and coolness to the rooms during all the summer. In the court's center was a fountain in which water tumbled over a great rock and which was so surrounded as to make both a charming retreat and pleasing interior view. The building held the customary offices, and in other rooms were displays of Guatemalan products and some most interesting historical relics, particularly of the ancient Quitche nation, that strange race existing before Columbus and of which the language is still known. Among the exhibits were beautifully carved wooden pillars taken from a discovered Quitche temple. Even the work of famous Hindu artists would scarcely excel that upon those pillars. A display of brilliant-plumaged birds gave light and variety to the exhibits.



THE PENNSYLVANIA BUILDING.—Among the most conspicuous of the State Buildings in size and cost, that of Pennsylvania possessed an added interest because its front was an exact reproduction of that of Independence Hall in Philadelphia, and because it contained the famous Liberty Bell. The edifice was in the Colonial style, of rectangular form, two stories in height, and occupied a ground space one hundred and ten by one hundred and sixty-six feet in area. Piazzas twenty feet wide surrounded the building. The outer walls, to the roof line, were of Philadelphia pressed brick. The height of the tower was one hundred and sixty-five feet and all its famous details were complete. The total cost of the building was \$60,000. Over the front doors was a sculptured coat-of-arms of the state and at the sides were statues of William Penn and Benjamin Franklin. Groups of statuary representing the Arts and Sciences and mines and manufactures further added to the decoration of the exterior. The main floor contained a reception room thirty-five by fifty-six feet in dimension and there were the usual offices. Many most interesting relics besides the Liberty Bell were on exhibition, including portraits of Penn and his wife, of Washington, Chevalier Gerard, Thomas Johnston. There were exhibited also Washington's punch bowl, Anthony Wayne's sword, John Hancock's chair, Mrs. John Adams' scarf pin, the watch of Charles Carroll, manuscript of the first prayer offered in congress, in John Hancock's penmanship, and other relics scarcely less interesting or of less historical value.



INTERIOR OF THE INDIA BUILDING.—So great was the display of articles of sandal-wood in the interior of the India Building that the fragrance of the various objects always filled the air and added to the oriental flavor of the scene and the occasion, and very little of the walls could be seen, so profuse was the display of all kinds of East India goods. At one end of the single large room, lighted only from above, was an apartment where natives in their home garb served the tea being exploited by the company which paid for the building, and these silent people did not detract from the far Eastern effect produced. It was a transported bazaar. In the main room among the rich things was quite a display of gods and fakirs, all excessively curious to look upon, and ugly as could be desired. Among the host of articles for sale there were exquisite carvings both in wood and ivory, wonderful brass work, mosaics from Agra and Jaypore, and things as beautiful from Cashmere, Zurrat and Benares and other regions of the artificers. Of jewelry and other articles in silver and gold there was a great array. There were many things, too, not strictly of the shop. An elephant's skull with two tremendous tusks were an appropriate Indian exhibit, as was a tall pagoda with its proper contents and surroundings. As a whole, the interior of the East India Building fulfilled the promise of its outside, and what was to be seen delighted a host of people. The display, in the comparatively limited space, appealed to the senses by its very richness and prodigality.



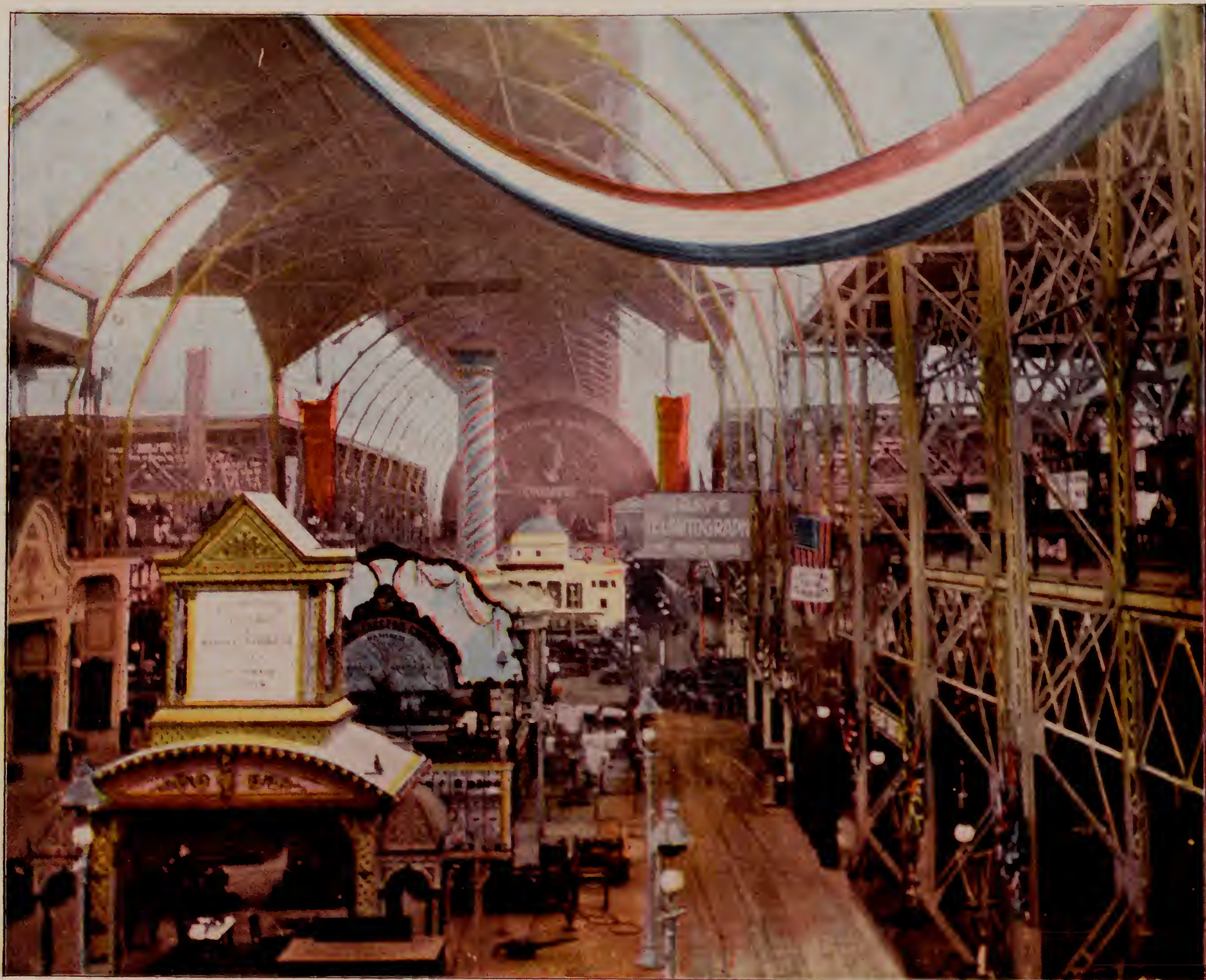
PROCTOR'S NOTED STATUE OF "THE INDIAN."—The most notable adornments of the West Lagoon were Proctor's "Indian" and "Cowboy," which pieces of statuary stood overlooking the lagoon from points near the Transportation Building. It was certainly fortunate that the work of producing the statuary around the main basin and lagoons was left to artists as thoroughly American in choice of theme and manner of treatment as Edward Kemeys and A. Phimister Proctor. By neither of them was anything merely commonplace or abstract of idea attempted or accomplished. All was original and striking and all executed with the genius of the artist. The "Indian" represented a mounted warrior, his horse reined in for the moment, looking out beneath the hand which shaded his eyes for the possible foe in the distance. The figure of the Indian was a remarkable work true not in feigning upon his pony in every attitude desired. The gaunt form of the warrior, so typically Indian in every line, was the sculptor's model and became himself much interested in the statue, would be recognized by all familiar with the grim and watchful Sioux. It has been asserted that the horse was not as fine a piece of work as the rider and that this portion of the work was left to pupils, but if this be the case, Mr. Proctor had assistants not incapable.



THE GERMANIA FOUNTAIN.—Just to the north of the German Building, and showing charmingly against a background of trees which intervened between it and structures to the west, was what was known as the Germania Fountain, a work of art forming part of the German showing. Germania, standing upon a supported globe, held aloft a lamp, while typical additional figures made an effective grouping. The globe was upheld by four female figures seated upon a lavishly decorated pedestal, which made the body of the fountain proper. The whole result achieved was graceful and attractive. Indeed, it would be difficult to mention anything about the German Building which was not of interest, so well was the great Empire represented in all respects. The beautiful structure contained other works of art, in the wonderfully bound books, of which so many were exhibited; in the carved wooden ceilings of the room of the Imperial Commissioner, in the quaint old furniture, the rich carpets and brocades, and linens beautifully worked with gold and silver thread. About the whole German Building was a certain touch scarcely to be found elsewhere, a richness of coloring which was never glaring and an originality of decoration which was never bizarre. It was the reflection of an old nation's taste. It is not exaggerating the effect to say that the appearance made by Germany at the World's Columbian Exposition did more than has ever any single previous event to make the people of two countries broadly appreciative of and in closer and better touch with each other.



UNDER THE GOVERNMENT BUILDING DOME.—Whatever might have been thought of the beauties of the United States Government Building as a whole, there was but one opinion as to the attraction of one scene its interior presented, that being directly underneath the dome of the great structure, and having for its single unique exhibit a house made within the trunk of one of California's monster trees. The section of trunk shown was thirty feet long and twenty-three feet across, and was divided laterally into three parts, two of fourteen feet each, and the other of but two feet. The divisions are perceptible in the illustration. The two long sections had been hollowed, making large rooms, and the short section served as a floor between them. A spiral stairway connected the lower room and the chamber above. The queer house, as it stood, was of a character to have made a comfortable home for a settler, while, at the same time, considerable of a fortress as against attacks of wild beasts or Indians. The tree from which the sections were cut stood over four hundred feet in height. The rotunda in which this curious exhibit was placed was a charming place. There were eight entrances, upheld by groups of pillars upon either side, the pillars of steel but colored to represent bases of marble, supporting shafts of malachite with gilded capitals. The dome was colored a pale blue, and upon panels ornamenting its sides were painted figures representing the arts and sciences, executed in masterly style. Of the effect produced in this part of the building the United States had no reason to be ashamed.



INTERIOR OF THE ELECTRICITY BUILDING.—How the world advances was perhaps better illustrated in the Electricity Building than in any other of the great structures on the grounds. At no previous exposition had there ever been a structure set apart for electrical exhibits and at none could there have been anything like the display here made. The marvelous advance in the use of electricity has been accomplished since Philadelphia and Paris did their best. Science and invention have but lately begun to fairly occupy this new world, but that the occupancy is already great was demonstrated by the magnificent showing made at the Columbian Exposition, a showing which in itself must result in promoting advancement in electrical discovery, bringing together as it did evidence of what those discoveries are to date, and conveying boundless suggestions for the future. The view given in the illustration is down one of the great center aisles of the building and conveys an idea of the general effect produced, though of course no print, even with the artist's aid, can quite equal the beauty of the night exhibition, with the combined blaze of thousands of brilliant lights. The great pillar seen in the center is that upon which lights in various colors seemed to climb continuously, and the nature of other objects is indicated to electricians by their form, though, so new is the science, that the layman may not in every case distinguish. Foreign countries were well represented in this great department, though, of course, the United States, the country of Franklin and Morse and Edison, took the lead.



WEST MAIN ENTRANCE OF THE MANUFACTURES BUILDING.—Columbia Avenue, the great thoroughfare which extended north and south through the Manufactures Building, was crossed at the center by a similar broad way, and this interior street where it terminated at the west afforded exit upon a particularly beautiful scene. Across the North Canal and at the entrance to the East Lagoon a bridge extended, over which passed and repassed the throng between the Manufactures and the group of large structures the view was not only charming but one of the most extended on the ground, and it is not surprising that the bridge was a favorite stopping place for a moment for those who had learned where were the chief points of vantage for studying picturesque scenes. The illustration affords an opportunity for close observation of the architecture of the largest building in the world, a pleasant study, though all details seemed in a measure dwarfed by the structure's tremendous length and height. The people passing over the bridge and along in front of the building appear too small to enable even a relatively accurate relative estimate of dimensions. A scale longer than a man was necessary in guessing at lengths and breadths and heights, when among the Exposition's wonders.



BIRD'S-EYE VIEW OF STATE BUILDINGS—LOOKING NORTHEAST.—Very popular was the Fifty-seventh street entrance, at the northwest corner of the Exposition Grounds, situated as it was close to a railroad station and at the end of a street car cable system, and hundreds of thousands of people became, in consequence, familiar with the view given in the illustration. The scene is that presented looking to the northeast from a point near the entrance to the grounds, and is that of the main street which led across the grounds to Lake Michigan and between State Buildings exclusively. Close at hand in the left foreground is the Nebraska Building, with the flag presented by the ladies of Omaha showing conspicuously from its staff as it dangles in a slight breeze. Just beyond, on the same side of the street, is the edifice of North Dakota, and still beyond, looming up conspicuously, is the Kansas Building, in which were so many striking exhibits, including the natural scene where the wild animals of the State, stuffed and placed in natural attitudes, were represented as they existed before driven out by man. On the right, over the grass plat north of the west annex of the Art Palace, may be seen a little of the Minnesota Building, while, farther along, that of Arkansas shows more plainly. In the center the Texas Building is also distinctly visible. Always picturesque were these vistas of State Buildings, exhibiting as they did a pleasant contrast in design, comprehensible, because of their relatively small size, far more easily than the variations of the vast department and governmental structures.



THE FRENCH COLONIES BUILDING.—Situated well over toward the southeast corner of the grounds and out of the great tide of movement, the French Colonies Building at the Exposition did not attract the attention it merited, though it attained a degree of popularity toward the close, as the interesting nature of its contents became known. Its locality was sometimes referred to as "the back yard of the Fair," though it contained many curious and beautiful displays, not the least among which were in the structure mentioned. Here were products and works of skill and art from both North African and Asiatic provinces, Tonquin, Annam and Algiers contributing, the articles displayed being of a nature to be found in no other buildings. What such countries as Annam, for instance, could do in the way of manufacture was a surprise to many people, and the showing made proved essentially educational. Near the building, as shown in the illustration, were many other objects of interest. The queer old Dutch windmill appearing to the left was a reproduction of one famous in Holland. It was called Blooker's Cocoa Wind-mill, and, inside, Holland girls sold cocoa to visitors in a quaint cafe decorated with much tiling. To the right a glimpse is had of the South Pond, in which lay the famous old whaling ship, "Progress," and where, at night, were moored the steam launches which plied on the watercourses of the grounds and out into the lake during the day. A number of them not in use are shown in the illustration. Beyond, and forming the background to the picture, is the rear of the Agriculture Building.



THE SPANISH GOVERNMENT BUILDING.—It was to be expected that Spain, the country in one respect most honored by the World's Columbian Exposition, should be well represented in the displays, and that its government should enter into the broad spirit of the occasion. The Spanish government showed earnestness in its course from the beginning, not merely in assisting Spanish exhibitors but in such special direction as the building of the duplicate "Santa Maria," the flagship of Columbus, the loan of treasured relics, shown in the Convent of La Rabida and the care paid to make something typical of the Spanish Government Building. The structure, which occupied a site near the lake shore between those of Germany and Canada, was the reproduction in design of the Valencia Silk Exchange, a building the erection of which was begun in Valencia, Spain, in 1492, the year that Columbus sailed. It showed exactly the style of architecture prevalent in Spain at the time, and so had had a peculiar and appropriate interest. The dimensions were a frontage of eighty-four feet, a depth of about ninety-five feet and a height of about fifty feet, the tower rising fifteen feet higher. The ornaments of the interior represented the church, the magistracy and the military arts, and the general effect was in keeping with the time represented. Here, of course, were the Spanish governmental headquarters at the Fair.



THE STATUE OF "PLENTY."—The pieces of statuary which stood beside the portals of the great buildings or bridge approaches, or on pedestals overlooking the Grand Basin and canals and lagoons, had all definite names fitted to the idea of their conception. What Kemeys and Proctor did with wild animals Potter and French did with domestic ones, introducing them in statuary with fine effect. The Statue of "Plenty" was well conceived in the female figure leaning carelessly and trustingly against the massive side of the bull, one arm resting on the abundant product of the field half borne upon his back, the other extended and holding above his head the stalk of maize with its ripened ear indicating the garnered harvest. The sturdy frame and gentle countenance of the great bull indicate the breeding which is proof of the times of peace and attention to the development of what is best among dumb beasts, and the face and posture of the graceful woman indicate alike content and triumph. It was good for the Columbian Exposition that in these out-door exhibits of American art the same standard was maintained which made the buildings themselves such marvels and the design of the Fair as a whole so beautiful and striking. It has been mentioned as a singularity of the groups such as the Statues of "Plenty" and "Industry," that, though made by different sculptors, the animal and human figures were in perfect harmony of composition.



INTERIOR OF THE MINING BUILDING.—There was much in the Mines and Mining Building the value of which was not apparent save to the expert, but there was a great deal there also which was glitteringly attractive, and a great deal that was curious even to the casual visitor. The display of gold and silver made from some of the states was striking, as were the exhibits of precious stones from different countries, and the great monuments of coal were as impressive in their way as they were graceful in form. Of course a statue of solid silver modeled in the likeness of an actress and widely advertised would attract more people out of the average throng than would a specimen of perfect building stone, but, lacking in neither class of features, the Mines and Mining Building held its own pretty well, considering the great counter-attractions the Exposition offered. How the interior appeared to the eye shows in the accompanying illustration, a bird's-eye view from the southwest corner of the building and extending over a large area of the exhibits. The Mexican exhibit is prominent in the immediate foreground, that country, so rich in mineral resources, making a fine showing, while, just across the broad central aisle, Montana, Utah, Idaho and California are bravely prominent. A little farther to the north, Germany, Great Britain, Michigan and Missouri occupy the four corners about the central open space on the main floor. The coal and marble monuments loom up as sentinels here and there and give variety to the scene. The earth certainly gave forth lavishly of its treasures to enrich the stores of the Mines Building.



THE COLORADO BUILDING.—Occupying a prominent site near the popular northwestern entrance to the Exposition Grounds, and presenting a fine frontage, the Colorado Building was one of the most noticeable of State structures, and in detail fully deserved the attention it attracted. It was built in the Spanish Renaissance style, at a cost of \$35,000, and was finished exteriorly in staff of an ivory color. Two slender Spanish towers, rising to a height of ninety-eight feet, gave character to the entrance, and the graceful ornamental designs above the portal arches and upon the towers contrasted well with and relieved properly the effect of the flat facade. The total area of the structure was one hundred and twenty-five by forty-five feet. The interior was devoted to office uses and to service as a State headquarters, and contained a number of beautiful apartments. A rear balcony, extending the entire length of the building, and overlooking one of the lagoons, made a delightful place of outdoor resort. Among the interior adornments was Powers' statue, "The Last of His Race," for the purchase of which the women of Colorado contributed \$10,000, and which was the object of much study and admiration. A magnificent onyx mantel was one of the features, illustrative of the State's varied resources, and there was a fine showing of the flora and fauna, one which attracted great attention from students of natural history. In all departments of the Exposition Colorado was well represented, though, of course, it was in the Mines Building that it excelled.



CALIFORNIA SEA LIONS IN THE GOVERNMENT BUILDING.—The California Sea Lions, which afforded such a fine illustration of the taxidermist's skill and attracted so much comment in the Government Building, were like old friends, not merely to Californians who had seen them or their relations, enjoying themselves in the waters of the coast, but to thousands of people familiar with scenes in the parks of the great cities. The Sea Lions exhibited in the Government Building were fine specimens, well mounted and shown in the attitudes so familiar to those who have watched the movements of such animals when alive. This was but one of the many fine exhibits from the Smithsonian Institution, and but aided to impress upon public attention, as did a host of other objects, the wide range of usefulness of that great public storehouse of scientific treasures. The Smithsonian Institution and National Museum both stood higher in popular favor after than they did before the Columbian Exposition, because, a portion of their treasures having been seen by millions, their aim and objects were better appreciated. A group of stuffed Sea Lions, was, of course, nothing to speak of in such connection, but was one little thing illustrative of the great work which has extended in Washington year by year since a generous Englishman showed more zeal for this country's advance in some directions than a host of wealthy Americans have done, leaving, as he did, the most of his possessions to aid in the promotion of general knowledge by the creation of a special and practical means of education.



SECTIONS OF TIMBER AND GLADSTONE'S AX.—One of the great "show pieces" in the Forestry Building had a personal attraction in that the implement actually used in chopping by one of the most famous men in the world formed a portion of the exhibit. This was the ax, with its history properly attested, which had been used by Mr. Gladstone in cutting down a tree upon his eightieth birthday. In the center of the building stood a collection of huge sections of trees, remarkable for the fact that no two came from the same region of the earth, and showing a wonderful difference in fiber and dimensions. A huge disk of California redwood, with a placard explaining that when Columbus landed the tree from which the disk was cut was four hundred and seventy-five years old, stood near a cut of oak from Russia, and a section of white pine from Wisconsin rested beside a giant bamboo, which the disk was cut was four hundred and seventy-five years old, stood near a cut of oak from Russia, and a section of white pine from Wisconsin rested beside a giant bamboo, wood cut and numerous were the conjectures as to how long it would take the statesman to fell such a tree as that! A letter from Mr. Herbert Gladstone, son of the Premier, formed part of the documentary evidence of the implement's authenticity, and a printed card gave a history of the manner in which the souvenir was obtained. The ax will be preserved as a memento by one of the great Lumber Trade Associations.



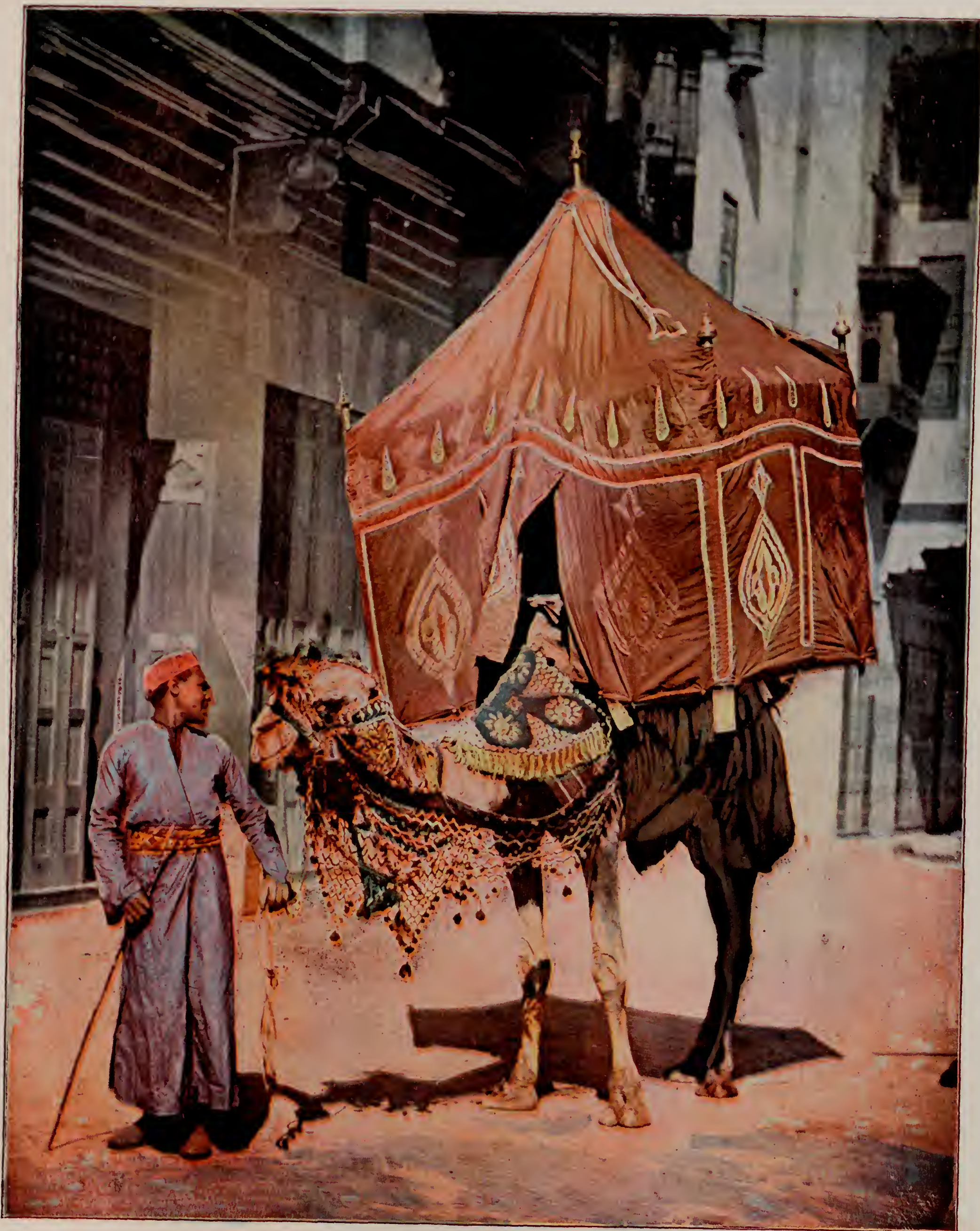
EAST FRONT OF MACHINERY HALL, AND THE OBELISK.—The area of water extending to the south from the Grand Basin and known as the South Canal was so entirely surrounded by the beautiful in art or architecture that a view across it from any point was sure to be something captivating. The view above is from the northeast corner of the canal, just where the "Farmer's Bridge" terminated on the area in front of the Agriculture Building, with the observer looking toward the southwest. The great arch of the Southern Colonnade and the east portal of Machinery Hall appear with fine effect, as does the Obelisk, while the illustration has also an interest as showing the manner in which the Horticulture Department aided in beautifying all about the Court of Honor, with the great potted plants upon the balustrades. Here, too, are visible in one scene three of the sculptural masterpieces used for outdoor adornment of the grounds. At the left appears the statue of "Plenty;" across the canal that of "Industry," or, as it was sometimes called, the "Boy and Horse." To the right, in the immediate foreground, is one of the famous group, or, rather, "set," of wild animal figures which attracted a great deal of admiration. Guarding the east end of the bridge stood, as described by the sculptor, Mr. Phimister Proctor, "two sullen moose with shaggy manes, disproportionately long legs, short, thick necks and ugly noses. The animals' antlers are their only beauty, but the sculptor has given a faithful representation of them." They were beautiful, though, in the very perfection of their uncouth naturalness.



ENTRANCE TO THE GERMAN CASTLE.—The entrance to the German Castle in the German Village, in the Midway Plaisance, was the part of that structure which most recalled to mind a castle of the medieval barons, who had such particularly good times when the Emperor would let them alone and when raids upon their neighbors were always exciting and sometimes profitable. The moat was not very wide nor very deep; the drawbridge would not have accommodated a grand pageant of any sort, and the battlements of the castle were not so high but that a good bowman outside could have hit a button on the doublet of one of the defenders of the place, yet it was a very gallant castle, nevertheless, and, passing over the bridge, one thought of Marmion scurrying away from the residence of the somewhat abrupt gentleman named Douglas; of Brakspeare hacking away with his battle-ax at the lifting chains of another castle's bridge, and of half a score of similar incidents in fiction, all little affairs of a lively nature occurring at some stronghold's portal. The duplication of an old South German Castle, if not on a grand scale, was at least a beautiful one, and the lover of feudal romances found a satisfaction in studying the design. The illustration gives a view of the moat and drawbridge and general character of the entrance. The architectural features of the castle were not imposing above the first story, but there was a mellow air of old times about the place and a suggestion of heavy eating and drinking and fighting enough to give variety.



INTERIOR VIEW IN OLD VIENNA.—The memory of hours passed in the Austrian Village, or reproduction of a portion of the Vienna of a hundred and fifty years ago, is, perhaps, what will linger longest in the minds of those who “did” the Plaisance thoroughly during the past Exposition. The quaint, bustling scene presented on every side, the suppers in the open air and the delicious music afforded, combined to make the resort one worthy of many visits. The greatest of these attractions, it is safe to say, was the music, two admirable bands doing service throughout the day and evening and executing such airs as were in keeping with the scene and the surroundings. It was a place to dream away or chat away the hours with the maximum of comfort. Thoroughly Austrian was the place, from management to waiters, the prices which prevailed being the only thing not in keeping with the Viennese idea, but which were perhaps rendered necessary by the expenditure in producing a foreign scene so well and on so great a scale. The shops which surrounded the garden and added to the picturesqueness as well as a genuine business feature to the scene seemed to have a prosperous trade in bric-a-brac and various Austrian commodities and, as a whole, the venture was doubtless profitable to the concessionaires as it was certainly an addition to the Exposition’s novel features. The scene presented in the illustration is toward the eastward from a point on the north side of the square, with the familiar Rathhaus, or city hall, in the foreground on the left.



CAMEL AND DRIVER IN CAIRO STREET.—The Cairo Street camels had varied duties to perform, at one time being hurried along with much mauling and gesticulation to convey a rider, or perhaps a couple, from one end of the street to the other and unload them hurriedly to make room for other experimenting people, and again, bedecked with cumbrous trappings, led along the same boisterous thoroughfare to take part in some procession alleged to be a duplicate of what may be seen in the streets of the genuine Cairo on the Nile. It is when prepared for his appearance in the latter capacity that the camel in the illustration appears, led by his far from conventionally beautiful master. In the immense howdah, looking like a garden tent upon the camel's back, is supposed to be a fair Egyptian, for it is to be a wedding procession which will add to the street spectacle, and the bride must be borne along on the camel's back, though she is concealed from the gaze of the populace, as becomes a properly reared and dutiful woman of the Orient. The nature of the camel's gear on these state occasions seemed, in the opinion of visitors, to detract from rather than assist his peculiar style of beauty, and there was no division of opinion on the proposition that the bride, in courtesy to the guests of the occasion, ought to show her face.



A VISTA OF STATE BUILDINGS.—Looking southwest from an elevated point about the middle of the north line of the Exposition Grounds, a view was had of a number of the most attractive State Buildings, and an idea obtained of the general appearance of this charming city by itself, which might be called the White City's great suburb, though, of course, quite as much a part of the Exposition as anything on the grounds. The White City proper was the great group of magnificent white edifices which were placed about the Court of Honor and the waterways, and the term, so far as color went could not apply to the State Buildings, which were of various hues. In the view presented most of the notable State Buildings have a place, though, farther to the left and east, were a number of importance. In the immediate front is the Idaho Building; beyond it, at the left, that of Maryland, then that of Delaware, and still farther away, and on the thoroughfare north of the Art Palace, that of New York. Just to the right of Maryland shows with white prominence the ridged top of a restaurant, and beginning at the foreground again and at the right the Montana Building appears, with most of Utah showing next to it. Beyond, and to the right of the restaurant are the Arizona, West Virginia, Florida, Kentucky and Missouri buildings, these completing the list of those that show plainly, though the domes of the Illinois and California buildings loom up in the distance. Here was a city in itself, a part of the Fair, which was but a fringe upon its royal garments.



THE NORTH FRONT OF THE AGRICULTURE BUILDING, AND LAWN.—Between the magnificent Agriculture Building and the Grand Basin was a lawn not very broad, but nearly a thousand feet in length, resting the eye with its strip of green, and giving room for a just estimate of the architectural beauties displayed above. In the view given here is afforded not only a charming perspective of the Agriculture Building's graceful front, but of two Exposition features which commanded general admiration and were among the first to perish after the Fair ended. In the distance is seen the greater portion of the famous Peristyle, destroyed by fire January 8, 1894, and, nearer, the dome and central groups of statuary of the Agriculture Building, which were consumed in the later fire of February 24th. The origin of the fires, as of those occurring elsewhere upon the grounds, is, as yet, unknown, whether the work of tramps or of some "cranky" lover of the Exposition's glories, resolved that to disappear in flames should be their proper ending—but the fact that two points of greatest beauty were so attacked inclined many to the latter theory. The Agriculture Building, or, rather, the Southern Colonnade connecting with it, had been fired but a few days before the dome was destroyed, yet, though the west end of the edifice was seriously injured, its splendid frontage and the beauty of its adornments remained unmarred. No amount of caution on the part of watchmen appeared sufficient to prevent the fires, and the incendiary theory, very naturally, became the dominant one with the public.



ENTRANCE TO FISHERIES ARCADE.—The Fisheries Building, because of the peculiar form of the site to which it was relegated, consisted of a rectangular central structure connected by curved arcades with circular pavilions on either side. The view here given is that of an entrance to one of the connecting arcades, and affords an excellent idea of the graceful and novel decoration resorted to in this structure, together with an example of mechanical duty performed too well. The columns of the structure were decorated, as befitted its uses, with all sorts of water creatures, arranged in quaint devices, and the architect in his drawings indicated this, though not in every instance covering the entire column, supposing that the work indicated would be fully carried out. The mechanic, however, stuck to the letter of the pictured text and put a newt or frog or lizard on a column only where it was distinctly indicated. Of course this was something to be easily remedied, but the illustration shows certain columns as so unfinished. The arcades, wide corridors open at the sides, made a delightful highway from one part of the building to another, and, spacious as they were, proved none too much so for the great throngs which visited the Fisheries, where the strange marine inhabitants disporting in water, brought from the Atlantic, afforded a spectacle which made the building one of the most popular upon the grounds. The sea creatures, though, were not the only animate attraction, the great exhibit of lake and river fish drawing both the sportsman and the economists, and affording object lessons of decided value.



OSBORNE PALACE, QUEEN VICTORIA'S HOME ON THE ISLE OF WIGHT.—Osborne, a “household word” with Englishmen, after being held for many years by an ancient Island family of the Isle of Wight, passed into the hands of Queen Victoria in 1840, who has enlarged it by later purchases until it comprised some five hundred acres. The old house was pulled down and the present mansion built from designs supervised by the late Prince Consort, Queen Victoria’s husband. The prominent features are a bell tower ninety feet high and the flag tower one hundred and seven feet in height; the queen occupies the apartments adjoining the latter. The rooms are crowded with objects of taste and vertu, sculptures, specimens of the modern painters and all the refinements which cultivated taste could suggest. The gardens are arranged in terraces with lawns sloping down to the water’s edge. The estate possesses many varieties of scenery, woodland, meadow, valley, glen and broad rich pasture. The prince’s agricultural experiments were here conducted with skill and energy, the model farm being arranged with excellent taste. Osborne cottage is a picturesque villa situated close to the sea on the seashore, and is frequently “graciously granted” by Her Majesty as a marine residence to members of the royal family. We may add, that from the grounds and dwellings visitors are rigorously excluded.



POPE'S VILLA AT TWICKENHAM ON THE THAMES, NEAR LONDON.—Alexander Pope, the former occupant of this villa, was the most famous English poet of the eighteenth century. His own century dwelt most upon his merits, but the nineteenth century is disposed to dwell most upon his defects with a persistency and minuteness that more than counterbalances any exaggeration in the estimate formed when it was the fashion to admire his verse and treat his moral obliquity as a foible. If Pope had been a man of more robust and self-sufficing constitution, he would have had one great advantage for resisting the spirit of his age. His father was a Roman Catholic, a merchant in Lombard street, London, who retired from business with a small fortune and fixed his residence in Windsor Forest. His father's religion excluded him from the public schools, if there was no other impediment to his being there. In addition to that, however, his health was so feeble that his education was quite irregular. He was peculiarly fitted by nature to take the impress of his surroundings. Affection and admiration were as necessary to his life as the air he breathed. Pope was from his birth of a constitution tender and delicate, but is said to have shown remarkable gentleness. He died on May 30, 1744, and was buried near his villa, here pictured. He is most famous in the present century for his "Essay on Man" and translation of "Homer's Iliad."



ROBERT BURNS' COTTAGE, AYR.—Robert Burns, the famous Scotch poet, was born on the 25th day of January, 1759, in this cottage, which is situated about two miles from the town of Ayr, in Ayreshire, Scotland. "The poet," says Mr. Carlyle, his best biographer, "was fortunate in his father, a man of faithful, intense character, as the best of our peasants are, valuing knowledge, possessing some and open-minded for more, of keen insight and dutiful heart, friendly and fearless. Had he been ever so little richer Burns' career might have been different, but poverty sunk the whole family even below the reach of the cheap school system, and Burns remained a hardworking plow-boy. It was among the furrows of his father's fields that he was inspired with a perpetual longing to become a great man. It is related that during his young manhood, when he had become somewhat famous, some travelers were visiting his town and, seated by an open window in an inn, were eating dinner. Burns in passing by and looking in was invited to join them (they not knowing who he was) and, at the suggestion of one of the party, the one who could compose the best verse was to be released from payment for his dinner. Burns composed the following:

"I, Johnny Peep, saw two sheep, Two sheep saw me; Half a crown apiece will pay for their fleece, And I, Johnny Peep, go free."



THE GIANTS' CAUSEWAY.—Basaltic rocks occur more or less plentifully over the whole northern coast of the County of Antrim, Ireland, but the district embracing the most interesting variety of forms ranges over a space of about four miles and is best known as the Giants' Causeway. Not until nearly 1700 was public attention called to this remarkable formation, but now the tourist to the north of Ireland rarely, if ever, neglects to visit it. To form any conception of the appearance of this extraordinary work of nature we must suppose a wild, rocky shore, with here a shoal and there a beetling cliff. The majority of the rocks in cliffs are deposited in layers, one above another, whereas these are composed of perpendicular columns, some five, some six sided, and, though separate, fitted so closely together as to exclude in some places even a sheet of paper. The pillars themselves are not continuous, but are composed of several pieces fitted tightly together by convex and concave surfaces. Of the figures of the pillars there is only one triangle throughout the whole extent of the causeway. There are but three pillars of nine sides, and the total number of four and eight sides bear but a small proportion to the entire number, of which it may be safely said that ninety-nine out of one hundred have either five, six or seven sides. Here we behold the result of the immutable laws of nature acting without any apparent object.



LAKES OF KILLARNEY.—The Lakes of Killarney are situated in the basin between several mountain groups, some rising perpendicularly from the water's edge. The special charm of the scenery, which is world-renowned, may almost be said to arise from its multiform contrasts and its endless variety; even in regard to color this holds good. The rich vegetation which clothes the hillside presents many diversified shades, the bright green of the arbutus being the most prominent, except in autumn when this is succeeded by the pale yellow of its berries, which later on changes gradually into a bright scarlet. It is only by a row on the lakes that the loveliness of their scenery can be fully realized—the changing contours of the mountains, the luxuriant foliage clothing the winding shores of the lakes and the hills adjoining them; the numerous islets dotting the lakes' surface can only be seen properly in this way. Though the smallest of the three, the upper lake is unquestionably the most beautiful. The wild grandeur of the upper lake strikes the observer on first beholding it with feelings of awe and admiration. The hills surrounding the lakes "lift to the clouds their craggy heads on high, crowned with tiaras fashioned in the sky."



PALACE OF SANS SOUCI, POTSDAM.—The literal translation of the words "Sans Souci" is "without care," and unquestionably it is with an idea to accomplish the end signified by that translation that the construction of this palace was begun by King Frederick the Great, by whom it was erected in 1745, and was thereafter that monarch's almost constant residence. It stands on a commanding eminence above the town of Potsdam. Though it is still a place of great beauty, the main interest of the palace consists in the numerous reminiscences which it contains of its illustrious founder, who died here. A clock which he was in the habit of winding up is said to have stopped at the precise moment of his death, which occurred at 2:30 p. m., August 7, 1736. The palace contains a portrait of him painted in his fifty-sixth year, which is said to be the only one for which he ever sat. The walls are hung with pictures by famous artists, Watteau among others, and the library contains a few ancient busts. In the dining-room stands a bronze bust of Charles XII of Sweden, who was a great friend of Frederick the Great. The west end contains the room in which Frederick William IV died, and which has not been changed since his death; it is also the same room that was occupied by Voltaire on a visit to the King of Prussia. The picture gallery has yielded up its finest work to the museum at Berlin.



CASTLE OF RHEINSTEIN.—The beautiful spot here pictured, situated on an eminence of two hundred and sixty feet above the Rhine, was formerly called the Feitzberg. Its origin is unknown, but it is mentioned in documents as early as 1279, since which time it has frequently appeared in history. In 1825 Prince Frederick of Prussia caused the castle to be restored in its present style. He was afterward interred in a little chapel near the side of the hill. Of castles along the Rhine there is practically no end, and each vies with the other for beauty and grandeur of situation and surroundings; but from the source of the Rhine to the end, none are so picturesquely placed as is the famous one of Rheinstein. Among the legends and facts of Rhine lore is that of Falkenberg Castle, which is situated near Rheinstein. In 1252 this marauder's castle was destroyed by the confederation of Russians, but restored to its owner in 1261, who then resumed his lawless calling. King Rudolph afterward besieged and dismantled it, and ruthlessly consigned to the gallows the robbers whom he found in its possession. The Rhine is navigated by upward of one hundred steamboats, and during the last few years the average number of visitors has exceeded one million annually. The banks of the Rhine abound in charming scenery.



THE APPIAN GATEWAY, ROME.—The ancient Roman Appian Way was a military road constructed by Censor Cladius in 312 B. C. In 1850 it was excavated as far as the eleventh milestone, where it is now intersected by a railway. Even at the present day the Appian Way merits its proud ancient title of "The Queen of Roads." Through the gateway here photographed, St. Peter must have gone when fleeing from the death of a martyr. Here he met Christ, and, after holding a conversation with Him, the apostle, ashamed of his weakness, returned. A copy of the footprint which Christ is said to have impressed upon the marble at that time, is now here to be seen. Just through the Appian Gateway can be seen, in this picture, the Arch of Brasus, a sadly mutilated monument which was erected in honor of Cladius in 8 B. C. It is constructed of blocks of stone partly covered with marble and still possessing two marble columns on the side toward the gate. It terminated in a pediment until the Emperor Caracalla, for the supply of his baths, constructed an aqueduct over it, the brick remains of which seriously mar the effects of the arch. The marble blocks of the gateway seem to have been taken from ancient buildings. The gate is still surmounted by battle-mented towers and pinnacles, as here shown.



THE GRAND CANAL, VENICE.—The Grand Canal in Venice is the main artery of the traffic of this wonderful city, and is nearly two miles in length with a breadth varying from one hundred to two hundred feet. It intersects the city from the northwest to the southeast, dividing it into two unique parts and resembles an inverted "S" in shape. Steam barges and hundreds of gondolas and other craft are to be seen during "the season," gliding upon it in every direction. Handsome houses and magnificent palaces rise on its banks, for this is the city of the nobility, the ancient aristocracy of Venice. A trip on the canal is always extremely interesting. To the left in this picture on the point with a dome rises the principal custom-house erected in 1682, the vane of the tower of which has a gilt "Fortuna." The gondola takes the place of the cab at Venice. They are painted black in conformity with a law passed in the fifteenth century. The heavy iron prow is partly intended to counterbalance the weight of the rower who stands at the stern of the boat, and partly as a measure of the height of the bridges which can not be passed under unless the prow, which is the highest point of the craft, clears them. Gondolas with a gondolier can be hired for the first hour for twenty cents, and for each additional hour ten cents, or, by the whole day of ten hours, one dollar.



THE GRAND OPERA HOUSE, PARIS.—The here-pictured sumptuous edifice was begun in 1861 and occupied thirteen years in its construction. It is now the largest theatre in the world, but contains seats for only twenty-two hundred people, being less than the number accommodated by the opera house at Vienna, or the vast theatres of La Scala, Milan, and San Carlo, at Naples. Nothing can surpass the magnificence of the materials with which the building is elaborately decorated, and for which the whole of Europe was laid under contribution. Sweden and Scotland yielded a supply of green and red granite; from Italy was brought the yellow and white marble, from Finland red porphyry, from Spain brocatello, and from different parts of France other marbles of various colors. In 1860 competitive plans for the new opera were sent in by the most eminent architects in France, and it was resolved that the edifice should in every respect be the most magnificent of the kind in the world. The magnificent interior is exceedingly effective, and is altogether an unrivaled work of its kind. The cost of the site now occupied by the building was two million, one hundred thousand dollars, and the cost of construction seven million, three hundred thousand dollars. The staff of performers is about twenty-five hundred in number. The government allows an annual subsidy of one hundred and sixty thousand dollars toward the support of the opera.



THE GRAND STAIRCASE IN THE PARIS OPERA HOUSE.—As far as the first landing, where the entrance to the amphitheatre and orchestra is situated, this staircase is single, being about thirty-two feet wide, but beyond that (at which point this photograph was taken) it diverges into two flights of steps. The steps are of white marble and the balustrade Rosso-antico, with a hand-rail formed of Algerian onyx. Each landing of this magnificent staircase is furnished with boxes or balconies, from which the visitor may conveniently survey the interesting scene presented by the passing throng during the intermissions of the play. The ceiling is frescoed with subjects such as God of Olympus, the Triumph of Harmony, the Instructiveness of the Opera, and Apollo in his Chariot. The theatre itself is fitted up in the most elaborate style, though rather overladen with decorations, which have, however, begun to fade. The boxes, of which there are four tiers, are equally well fitted up, and divided into seven bays by eight huge columns. The gallery forms a fifth story to the building. The stage is one hundred and ninety-six feet in height, one hundred and seventy-eight feet in width and seventy-four feet in depth. The grand foyer, the most striking feature of the opera house, extends throughout the whole length of the building, and is one hundred and seventy-five feet long and forty-two feet in width.



THE STORA THEATRE, GOTHENBURG, SWEDEN.—The building here shown is a fine one in every respect and is admirably adapted to the uses for which it was constructed. It is situated in a city after which it was named, where the licensing system, which has given rise to so much controversy, has been in operation here for many years and has worked well. It is at least certain that drunkenness has diminished greatly of late years. The system was also introduced at Stockholm in October, 1877, and the results are said to have been beneficial. The leading features of the system of licensing, or rather of non-licensing, are that a company is empowered to buy up all licenses and existing rights, and to open a limited number of shops for the sale of pure and unadulterated spirits, the salaried managers of which have no interest whatever in the sale of the spirits. The company, which is under the supervision of the municipality, after deducting interest at the rate of five per cent. on the capital expended, hands over the whole of the surplus profits to the civic authorities, thus affording substantial relief to the rate-payers, and to some extent throwing the burden of maintaining the poor upon those who impoverish themselves by their own intemperance.



THE CITY OF LISBON, PORTUGAL.—This city is the capital of the kingdom of Portugal, and is located on the banks of the Tagus, at a spot where the river broadens to the width of nine miles, some eight or nine miles from the point where enters the Atlantic ocean. Standing on a low range of hills backed by lofty granite mountains, and extending along the margin of the wide Tagus, Lisbon presents a noble aspect to those who approach it from the sea. In regard to the beauty of its position, it may rightly claim to be the third of the European cities, Constantinople and Naples alone ranking before it. The river affords secure anchorage for a very large number of vessels, and the bar at the mouth is easily crossed even in rough weather. Lisbon projects along the mouth of the river for four or five miles, and extends backward over the hills for nearly three miles, but much of it is scattered among gardens and fields. In the older part the streets are very irregular, but that portion which was rebuilt after the great earthquake of 1755 consists of lofty houses ranged in long, straight streets. By far the most interesting object architecturally in Lisbon is its cathedral, which was begun in 1500, near the spot where Vasco de Gama had embarked three years before on his famous voyage to India. The style is a curious mixture of Moorish-Gothic and Renaissance styles with magnificent details.



THE CITY OF BETHANY.—There can be no doubt whatever that the site of the here photographed city corresponds with the ancient Bethany, the distance from Jerusalem, fifteen furlongs (John xi, 18), corresponding with that distance. The name Bethany, which signifies "house of poverty," was probably suggested by its solitary and remote situation (bordering on the desert), and by the fact that lepers, popularly called "the poor," once sought an asylum here. This is the city of Christ's anointment, in proof of which we quote from Mark xiv, 3: "And being in Bethany in the house of Simon the leper as he sat at meat, there came a woman having an alabaster box of ointment of spikenard, very precious; and she brake the box and poured it on his head." Christ, too, sought repose and the society of His friends in this little village. At a very early period churches and monasteries were erected here, and spots of traditionary interest are pointed out to pilgrims. Bethany now lies on a well-cultivated spur to the southeast of the Mount of Olives, to whose somewhat broad, barren slopes it presents a pleasing contrast. It consists of about forty hovels containing Moslem inhabitants only. There are numerous fig and other tropical fruit trees in the vicinity. A short distance out of the town is the so-called "Castle of Lazarus," which is unquestionably the tomb of Lazarus.



NATIVE MALAY VILLAGE.—In their temperament, no less than in their features, the Malayese betray their Asiatic origin. They are of a taciturn, undemonstrative disposition, little given to outward manifestation of joy or sorrow, yet extremely courteous to each other, and, as a rule, kind to their women, children and domestic animals. Among the practices and propensities which connect them with the inhabitants of China, the most striking is perhaps their native pile-built villages, as here photographed. They were called the "Sea Gypsies" by ancient writers, and still occupy the same low, irregular position that they held when the Portuguese first ruled Malaya. They were then described by De Barros under the name of "the people of the straits," as a vile people dwelling more on sea than on land and living by fishing and robbing, and this description is still largely applicable, although piracy is now all but suppressed in the eastern waters. The portion of the population which follow this method of life have a modest intellect and are inferior in natural intelligence to the surrounding population. Unaided by foreign influence they never attained a higher culture than that of "sea pirates," and for their letters and most of their arts, as well as their religion, they are indebted to the Hindoos or the Arabs.



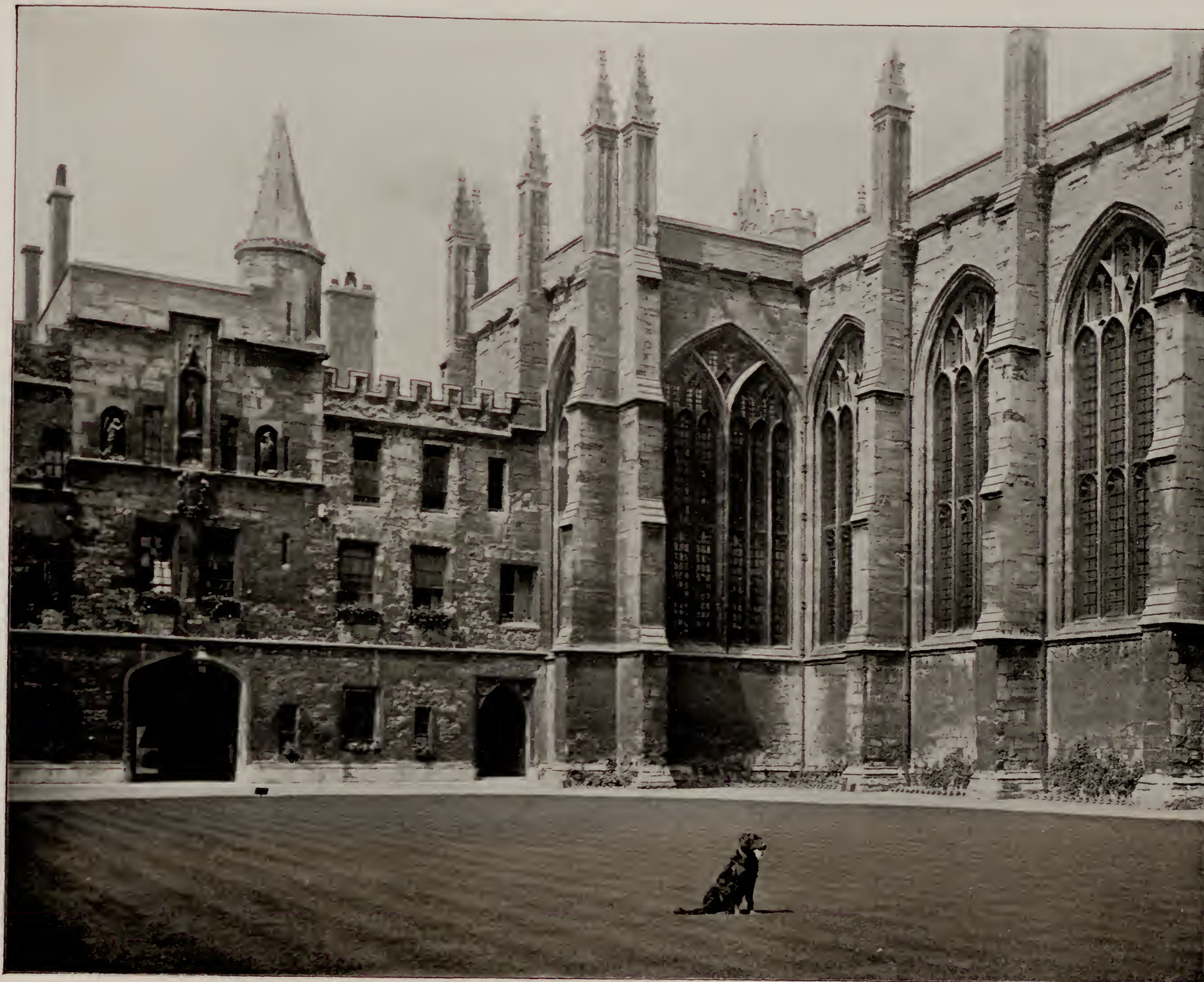
THE CATHEDRAL, CITY OF MEXICO.—In the city of Mexico is the here pictured cathedral, which is Mexico's most famous structure. The building of this immense cathedral was begun in 1573 on the site of the greatest Aztec toecalli. Its cost was two million dollars. It is four hundred and twenty-six feet long, two hundred feet wide and the towers are two hundred and three feet from the pavement and were finished in 1791 at a cost of one hundred and ninety thousand dollars. The church contains five naves, six altars, fourteen chapels and two very large organs. Several rich Spaniards donated costly vessels of gold, silver and precious stones worth one million, eight hundred and fifty thousand dollars for the interior decoration of this cathedral. The adventurous mining king, José Borda, presented a chalice covered with thousands of diamonds which cost him three hundred thousand dollars, but after his bankruptcy he asked for a gratification and received payment of one-third of its value. These jewels are not now in the church, having been sequestered by the government of Juarez. The facade, with its combination of gray sandstone and white marble, presents a very pleasing effect. The central portion, gradually rising, is divided by prodigious buttresses into three turrets of various orders of architecture. In the west tower hangs a large bell measuring sixteen and one-half feet high.



HOUSES OF PARLIAMENT, LONDON.—These buildings were erected in 1840 from a plan which was selected as the best of ninety-seven sent in for competition. The building is in the richest Gothic style and covers an area of eight acres. It contains eleven courts, one hundred staircases and eleven hundred apartments, and cost in all about fifteen million dollars, or the equivalent of the cost of constructing the Brooklyn Bridge. Although so costly a national structure, some serious defects are observable; the external stone is gradually crumbling, and the building stands on so low a level that the basement rooms are lower than the Thames at high tide. The clock tower is three hundred and eighteen feet high. The large clock has dials twenty-three feet in diameter and it takes five hours to wind up the striking parts. The great bell of this tower, popularly known as "Big Ben," is one of the largest bells in the world, weighing no less than thirteen tons. The impression produced by the interior of the building is as imposing as that of the exterior. The tasteful fitting up of the different rooms, some of which are adorned with lavish magnificence, is in admirable keeping with the office and dignity of the building. No one is allowed in the building carrying a parcel or hand-satchel of any nature whatever. This precaution is taken for the purpose of keeping dynamite in the hands of dynamiters out of the building.



THE CHOIR IN WESTMINSTER ABBEY.—On low ground on the left bank of the Thames in London, where Westminster Abbey now stands, once overgrown with thorns and surrounded by water and therefore called "Thorny Isle," a church is said to have been erected in honor of St. Peter, by King Sebert, about the year 616, which from time to time has been replaced by other churches until the one now standing on its site is the famous Westminster Abbey. The magnificently carved choir, here pictured, extends beyond the transept into the nave of the church, from which it is separated by an iron screen. On entering, the eye is astonished by the pomp of architecture and the elaborate beauty of the sculptured detail. The walls are wrought into universal ornament incrustated with tracery and scooped into niches crowded with the statues of saints and martyrs, the stones suspended aloft as if by magic, seem by the cunning labor of the chisel to have been robbed of their weight and density, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb.



OXFORD UNIVERSITY.—The town of Oxford, in England, is the seat of one of the most celebrated universities in Europe and is picturesquely situated amid environs of two beautiful rivers which meet near the town. The world truly has not another place like Oxford. It is a despair to see such a place and ever to leave it, for it would take a lifetime, and even more, to appreciate and enjoy it satisfactorily. The *New College*, which is here pictured, is, in spite of its name, one of the oldest and most interesting places in Oxford and was founded in 1386; a greater part of the building still retains its original appearance. The foundation of the university is popularly ascribed to King Alfred in 972. The theological lectures in the college are recorded first in the year 1130, and by the beginning of the thirteenth century Oxford ranked with some of the most important universities of Europe, since which period its supremacy has been unquestioned. It is now attended by thousands of pupils annually. Oxford is one of the most aristocratic universities of Great Britain. The cost of living there for pupils is higher than at any of the others. At least one thousand dollars is the minimum rate at which an undergraduate may live with comfort. Oxford contains twenty-one colleges and three halls with about fifty professors, thirty writers of lectures and numerous other doctors and fellows.



HAWARDEN CASTLE, ENGLAND. THE HOME OF WILLIAM E. GLADSTONE, ENGLAND'S "GRAND OLD MAN."—William E. Gladstone, statesman, orator and author, was born in Liverpool in 1809. He is the fourth son of Sir John Gladstone, a Liverpool member of Parliament. Mr. Gladstone is of Scotch descent on both sides. He was educated at Eton College and at Christ Church, Oxford. He graduated in 1831, and as a speaker in the Oxford Union Debating Society he showed himself a strong opponent of all advanced measures of political reform, what is called in England "a pronounced conservative." The conservative party were then looking for a promising young man who could stiffen their ranks in Parliament. Gladstone received a nomination and was triumphantly elected. In the House of Commons, in 1833, the young orator made a decided impression. His manner, voice, diction and fluency were alike the subject of great praise. His fine country home, which is here photographed, is about six miles east of Chester. The house stands in a beautiful park which also contains the ruins of an old castle. Mr. Gladstone became Prime Minister of England in 1869, again in 1880 he was chosen, and in 1885 resigned. Again he was reinstated as premier in 1892, and accepted Queen Victoria's hospitality at Osborne Castle on the Isle of Wight, upon his election.



ROOM IN WHICH SHAKESPEARE WAS BORN—IN THE SHAKESPEARE HOUSE, STRATFORD-ON-AVON, ENGLAND.—This small room facing the street on the first floor has always been considered that in which Shakespeare was born. Formerly the walls of all the rooms in the building were covered with the names of visitors, but these were concealed with whitewash during the renovation of the building in 1864. An exception, however, was made in favor of the room where the signatures of Sir Walter Scott, Byron, Thackeray, Johnson, Keane and Dickens are. No new names are allowed to be added. A back room on one of the upper floors in this building contains a very interesting old portrait of Shakespeare, known as the Stratford portrait, formerly in the possession of the Clopton family, and showing the poet in the same dress as is in the bust here pictured. Below the kitchen on the ground floor is a dark cellar, probably the only other room in the building that has not been changed since Shakespeare's childhood. In the middle of the last century the house in which Shakespeare resided on his return to Stratford in later life, and where he died in 1616, came into the possession of a minister, who tore it down owing to a quarrel about the taxes. He had also previously cut down the poet's mulberry tree to save himself from the importunities of visitors.



DRYBURGH ABBEY, SCOTLAND.—Dryburgh Abbey was founded in the year 1150 and is situated upon a richly wooded hill, around which the River Tweed makes a circuitous sweep. Edward II, in his retreat from his unsuccessful invasion of Scotland in 1322, encamped in the grounds of Dryburgh Abbey and burned the monastery to the ground. Robert I, King of Scotland, contributed liberally toward its repair, but it is doubted whether it was ever fully restored to its original condition. The principal remains of the church in its present condition are the western gable, the ends of the transept and part of the choir. Under the high altar is buried James Stuart, the last abbot of the church. St. Mary's aisle, a part of the transept, is at once the most beautiful and interesting part of the ruin. Here Sir Walter Scott was interred in September, 1832, in the tomb of his maternal ancestors. The ruins of the building are of considerable extent. The St. Catherine's circular window, twelve feet in diameter and much overgrown with ivy, is a beautiful feature of the ruin. From the top of Bemerside hill, which is on the road approaching the abbey, a most interesting view is afforded of the whole valley of Melrose. Sir Walter Scott always reined up his horse here to admire the prospect, and, strange to say, the horses drawing his hearse on that last sad funeral journey to Dryburgh stopped here also.



CROFTERS' HOMES IN THE SHETLAND ISLANDS. To us in America who are accustomed to see vast tracts of land the property of individual working farmers, the condition which necessitates the people known as "crofters" in Shetland is a most peculiar one, and is brought about solely by the well-known entail landed system of Great Britain. In the words of the report of the Royal Commission appointed to examine the condition of the crofters in 1884: "The crofter of the present time has, through past evictions, been confined within narrow limits and sometimes on inferior land and exhausted soil. He is subject to arbitrary ejection; he is without security of tenure, having only received the concession of possession for himself. The crofters of Scotland and Shetland are now estimated to number two hundred thousand persons, many of whom support themselves partly by fishing. In their intense struggle for existence they have had to contend against the tendency toward the creation of large farms, the demand for separate estates, the desire of landlords to escape the burden of poor rates, and the fact that they have absolutely no choice as regards the conditions imposed upon them by the landlords. In Shetland there has been no agricultural progress for many years. Although there are some good, comfortable farms, the hopeless condition of the crofters may be judged from the accompanying photograph.



DONEGAL CASTLE, IRELAND.—In visiting this castle, it forms a conspicuous object in the landscape long before one reaches it. It is situated on the River Eske at the northeastern extremity of the bay to which it gives its name. This fine old castle was once the seat of the O'Donnell chiefs of Tyrconnell, and is always examined with intense interest. Very near it formerly also stood the monastery in which, or in the Castle of Killbaron, the celebrated "Annals of the Four Masters" was written. On an island in a lake near Donegal Castle formerly dwelt a few monks in a cavern. The tradition was that Saint Patrick had prevailed upon God to place the entrance to purgatory in this island, that unbelievers might be more readily convinced of the immortality of the soul and the sufferings that await the wicked after death. They accomplished their object by letting their victims down into the cavern, whence after several hours they were again drawn up half dead; their fright caused them to imagine the most wonderful things, which they seldom failed to speak of for the remainder of their lives. During the reign of James II the monks were driven from this place, and the mystery of the dark cavern dissolved.



THE BOURSE, OR EXCHANGE, BERLIN.—On the bank of the River Spree rises this imposing Berlin Bourse. Erected in 1860, it was the first modern building of Berlin erected in stone instead of brick. The chief side, here photographed, is embellished with a double colonnade, above which in the center is a group in sandstone representing Borussia as the protectress of agriculture and commerce. The interior of the building is especially interesting. Entering it one passes through the ante-chamber to the great hall, which is the largest in Berlin, and is three hundred and thirty feet in length and eighty-eight feet in width, lined with imitation marble, and divided by arcades into three parts adorned with fine frescoes. More than 4,000 brokers congregate here daily. During the business hours, from twelve to two o'clock, the floor presents an animated scene. The corn and provision dealers' exchanges are in the center of the building on the other side of the street. The building contains the largest hall in Berlin, the gallery above which is often filled with spectators who come there to watch the trade of the brokers below. The bridge in the foreground of the building is one of fifty that cross the River Spree that divides Berlin into two parts. It is a stream with scarcely any current, and is navigable for steamboats for about one hundred miles from its mouth.



THE FAMOUS WINDMILL AT POTSDAM.—Among the beauties of Potsdam, which are not few, this picturesque windmill forms quite a prominent part; picturesque, not because of its inherent beauty, but because of its being a monument to the fact that the king respected the rights of his poorer subjects, though they might be at variance with his own expressed desire. The owner of this windmill, when told by the architect who had the building of Sans Souci palace (which it adjoins) in charge, that the king had it ordered destroyed, replied: "I know my king is too good a man to have you tell me that, for how can I grind my meal without it?" This remark was repeated to the king, who then ordered it left where it was, although a serious mar to the beauty of his palace. There it stands to-day, a monument to his magnanimity, and many of not only his subjects, but all humanity can learn a lesson from his action in this particular instance. Potsdam is a picturesque town of about fifty thousand people, the seat of government for the Province of Brandenburg, and is prominently situated on an island in the River Havel, which here expands into a series of lakes and is bounded by woody hills. Frederick the Great founded his park and resided at Potsdam. During his reign a number of private residences were erected and the grounds greatly extended.



AUGUSTUS PLACE, LEIPSIK.—This spacious open space in Leipsic is surrounded by the magnificent new theatre, the museum, the post-office and several fine private residences. The new theatre is a handsome building, completed in 1867, the principal front being adorned with a Corinthian portico. The chief attraction of the museum, the building opposite the theatre, is its collection of fine pictures. This gallery was established in 1837, and since then has been constantly increased by purchase and by the presentation of a collection of French pictures. The Augusteum, which faces on this place, is the seat of the University of Leipsic, which was founded in 1408 and is now attended by over three thousand students. Its library contains about four hundred thousand volumes and four thousand manuscripts. Leipsic was the scene of a battle in 1813, which was one of the most prolonged and sanguinary on record. It was conducted on both sides by some of the greatest generals of modern times, and Napoleon had a force of about one hundred and fifty thousand men. The Russians, Austrians and Prussians who were opposed to Napoleon had over three hundred thousand troops. Napoleon lost about sixty thousand soldiers. On the 19th of October, 1813, a Prussian landguard battalion forced an entrance into the town, and at twelve o'clock Napoleon retreated. The bridge, the only mode of crossing the river, was blown up, in consequence of which thousands of the French perished by drowning, and twenty-five thousand who had not yet crossed the bridge were taken prisoners.



CARLSBAD, THE FAMOUS BOHEMIAN WATERING PLACE.—Carlsbad receives annually upward of twenty-five thousand visitors. Its waters are especially efficacious in liver complaints. The town is situated in the narrow valley of the River Tepl, which is shown in this photograph. The pine-clad slopes of the hills are traversed by paths in all directions. The springs are said to have been discovered in 1347 by Emperor Charles IV, while hunting, but Carlsbad was known as a health resort a century earlier. The oldest and most copious of the springs is the Sprudel, on the right bank of the river, which yields about thirty-three cubic feet per minute. The Sprudel colonnade, an imposing iron structure which is seen in the center of this picture, covers the spring, which gushes up in jets one and a half feet thick of from forty to sixty per minute, and varying from six to thirteen feet in height. One peculiarity of this watering place is that the town owns the springs, and all comers are taxed by what is known as a "visitor's tax" for those who stay a week or more no charge being made for drinking the water at the springs. They have a peculiar way of dividing visitors into classes and taxing accordingly. The first class pays five dollars, the second three dollars and the third two dollars, in addition to which there is a music tax for each family during the summer, ranging from \$8.50, 1st class, to \$1.00, 3d class.



BRUHL TERRACE, DRESDEN.—Dresden, the capital of the Kingdom of Saxony, has rapidly increased in importance during the present century. The city lies on both banks of the River Elbe, which about equally divides it. Its beautiful environs and magnificent picture galleries attract thousands of visitors annually, and a very considerable English-speaking community reside here permanently. Bruhl Terrace, which is here pictured, was originally laid out as a garden in 1738 by Count Bruhl, the minister of Augustus III. It rises above the Elbe, and, fully half a mile in length, is a favorite promenade, and commands a fine view of the river. It is approached by a broad flight of steps, adorned with gilded groups of Night, Morning, Noon and Evening in sandstone, by Schilling. The terrace is planted with trees, and on the side next the town is the Bruhl Palace and the Academy of Art. In the history of architecture Dresden has attained a high reputation from having been the headquarters of the famous architect, Semper, who was one of the greatest German architects of the present century. About the beginning of the present century, Dresden began to regain its former reputation in the province of art, of which, at one time, it was the acknowledged headquarters.



RUINS OF THE PALACES OF THE CÆSARS.—The original Rome was on the palatine hill here pictured, and is entirely covered now with the remains of what at one time were the palaces erected by the various Roman emperors or Cæsars. In 390 B. C. it was devastated by fire. Up to 120 B. C. it was subjected to numerous riots, and a devouring fire in 50 B. C. again caused the destruction of its most splendid buildings. From 408 to 410 A. D. Rome was three times besieged by the Goths, who plundered the city, and in 455 A. D. vandals took possession of Rome and again plundered it. In 477 A. D. the city was captured by the Germans, and in 476 the Roman empire was broken up. Thus we see that when in 55 B. C. Julius Cæsar conquered Great Britain, Rome contained in ruins many evidences of past splendor; and, whilst the Romans were overrunning the rest of Europe, their empire at home was hastening to decay. Ancient Rome, by the help of invaders, floods, fire and its inhabitants, was reduced to ruins, which have been in considerable part preserved by the immense accumulation of soil which completely covered and caused them to be forgotten until recent explorations once more brought them to light. Modern Rome stands thirty feet above the level of ancient Rome, and is a strange mixture, but offers to the visitor attractions of which no other city can boast.



TOMB OF JULIET, VERONA, ITALY.—Romeo and Juliet are not the creations of Shakespeare's brain. They lived, loved and died in Verona, and the accompanying photograph shows Juliet's tomb as it is to-day. The home of Juliet's parents is to be seen in Verona, as is also the famous balcony on which Juliet stood when being made love to by Romeo. The history of Verona is in itself interesting, having been founded and made a Roman colony in B. C. 89, which became one of the most prosperous towns of upper Italy. It is now the capital of a province and has very nearly seventy thousand inhabitants. It is situated on both banks of the rapid River Adige, which is crossed by six bridges and, next to Venice, is the most important and interesting town of ancient Venetia. It came into the possession of the Austrians in 1814, and, after having been strongly fortified, was one of the four towns which were the chief support of Austrian rule in Italy, but was restored to Italy in 1866. The Cathedral of Verona is a Gothic structure of the fourteenth century, which contains some beautiful works of art, among which is the well-known "Assumption," by Titian, which is noted for its masterly combination of light and shade and harmonious colors with realistic form and action. Romeo and Juliet died in the reign of Albert's son in 1301-4.



THE CATHEDRAL AT MILAN.—This wonderful building is regarded by the Milanese as the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville in Spain, the largest church in Europe. The huge structure covers an area of fourteen thousand square yards, of which fully twenty-five hundred square yards are taken up by the walls and pillars. Its capacity is about forty thousand people. The interior is four hundred and eighty-six feet, and the tower three hundred and sixty feet above the street level. The church, which is of marble like the rest of the building, is adorned with ninety-eight turrets, and the exterior with upward of two thousand statues in marble. The stained-glass windows in the choir are the largest in the world. The structure, which was founded by the splendor-loving Visconti in 1386, progressed but slowly, owing to dissensions and jealousies of the architects, whereby it was impossible to attain uniformity in the execution. The general style of the building is Gothic, but there are many divergencies from the main plan. The dome was begun in 1759 and finished in 1775. The facade remained uncompleted until 1805. Napoleon, whose marble statue in antique costume is among those on the roof, caused the work to be resumed. The pavement consists of mosaic in marble of various colors.



THE CASINO AT MONTE CARLO.—The town of Monte Carlo is a health resort in winter and a sea bathing place in the summer, but the chief attraction to many visitors is the opportunity presented for gambling at the here pictured Casino, which stands on a rocky promontory to the east end of the town in beautiful grounds commanding a fine view. The establishment is most luxuriantly fitted up, and is adorned with works of art. Tickets of admission are supplied gratis on presenting an individual visiting card at the office in the vestibule. The doors of this famous gambling establishment open three hundred and sixty-five times a year, Sundays, holidays and all other days, at twelve o'clock noon, and close promptly at twelve midnight. Before the doors open, the crowd surrounding them can be seen, eager to get first admission for the purpose of securing a seat at one of the tables, there being room for only sixteen players at each table, and it not being an unusual occurrence for others, anxious to put their money on the table, to stand three or four deep behind those seated, scrambling for an opportunity to get his or her money, as the case may be, on the green cloth before the ball drops. The only restrictions against an entrance to the Casino are, youth and a permanent residence in the principality of Monaco. The proprietors know only too well the effect of gaming on those who become infatuated, and consequently refuse to allow their neighbors to participate.



THE KREMLIN IN MOSCOW.—Russian antiquarians are unable to trace the name of the Kremlin to any certain source. The principal portion of the Kremlin is the here-photographed "Tower of Ivan the Great." Tradition points to a very remote origin for this remarkable structure, but historical facts assert that it was built in the year 1600. It consists of five stories, the whole rising to a height of about three hundred and twenty-five feet, including the cross, which has been set up since 1812, in place of the one which Napoleon removed, under the impression that it was of great value, whereas it had cost only five thousand dollars. As one gazes on the Kremlin he pictures to himself what must have been the feelings of the French army when they caught the first glimpse of its golden minarets and starry towers. After traversing the dreary plains with fearful loss and fighting their way up to this spot, the limit of their long career, no wonder that those weary legions, led by Napoleon, were unable to suppress their joy and shouted with one voice, "Moscow!" The great bell of Moscow lies at the foot of the tower. Its weight at present is four hundred and forty thousand pounds; its height from the top of the bell to the cross placed upon it by the order of Emperor Nicholas I, is twenty-six feet four inches, and its circumference sixty-seven feet eleven inches. It is two feet thick, and the weight of the broken piece, eleven tons.



HOUSES OF CONGRESS, SANTIAGO, CHILI.—“Congress House,” or, the Cámara de Diputados, delegate chamber, in Santiago, Chili, is in the renaissance style, executed from a design by an Italian artist named Joaquin Tosca. Like most South American buildings, it is of brick covered with rose-colored terra-cotta stucco, and painted. The chamber is well furnished and presents a fine appearance when filled with the members of congress, who, for the most part, are the best educated and polished men of the republic. Much attention is given to education in Chili; the school budget for 1892 exceeded eight million Chilian dollars. English and American teachers are employed; the English language is most popular and considered of more importance than any other foreign language. It is also the fashionable society language of Chili. America came very near being embroiled in a war with Chili quite recently, which trouble was avoided only by the payment of \$75,000 to the injured and heirs of the killed of the members of the crew of a United States vessel, who were attacked by a Valparaiso mob. The government of Chili is a republic modeled after that of the United States.



PLACE DE LA CONCORDE, PARIS.—The here pictured Place is the most beautiful and extensive in Paris, and one of the finest in the world. It covers an area of three hundred and ninety yards in width. Numerous historical associations, mostly of a sombre character, are connected with this Place. On the 21st of January, 1793, the guillotine began its bloody work here with the execution of King Louis XVI. On July 17th Charlotte Corday was beheaded. On the 16th of October the ill-fated queen, Marie Antoinette; on the 14th of November Phillip, Duke of Orleans, father of King Louis Phillip, and on the 12th of May Madame Elizabeth, sister of Louis XVI. Between January 21, 1793, and May 3, 1795, upward of twenty-eight hundred persons perished here by the guillotine. The obelisk shown in the foreground is a monolith, or single block of red granite from the quarries of Assuan in upper Egypt. It is seventy-six feet in height and weighs two hundred and forty tons. A vessel was occupied nearly two years in bringing this, the pasha's gift, to France from Egypt, and it was five years from the time the vessel started until its erection on its present site was accomplished, the expense of the whole undertaking amounting to upward of four hundred thousand dollars. The fountains form another striking ornament of the Place. Each of them consists of a basin fifty-three feet in diameter.



THE ROCK OF GIBRALTAR.—This British fortress and town in the south of Spain occupies a grand peninsular headland, which stretches almost due south in a line with the eastern coast. It separates the bay from the open sea of the Mediterranean, and commands the strait by which the Mediterranean communicates with the Atlantic. "The Rock," as the promontory is familiarly called, is about two and a half miles in length, with a varying width of from two to six furlongs. It rises abruptly from the low sandy isthmus, which connects it with the main land, to a height of about twelve hundred feet. Gibraltar is emphatically a fortress, and in some respects its fortifications are unique. On one side, the rock needs no defense beyond its own precipitous elevations, and in all other directions it has been rendered practically impregnable. There are batteries in all available positions, from the east wall to the summit, and the remarkable series of galleries, with an aggregate length of between two and three miles, are so constructed that gunners are safe from the shot of any possible assailants. Alteration, extension and improvements are continually taking place in the defensive system, new guns of the most formidable sort displacing or supplementing older fashioned ones. Gibraltar was known to the Greek and Roman geographers, who believed that to sail beyond it was inviting certain destruction.



THE RIVER JORDAN.—The Jordan, the principal river of Palestine, empties into the Dead sea. In a straight direction, the distance from the source of the river to its mouth is about one hundred and thirty-six miles, but the meanderings of the stream across its broad plain greatly increase its actual length. The Jordan, from its rapid fall, derives its name from the Hebrew word "Yarden," which, translated, means "descent," having in all a fall of two thousand, nine hundred and ninety-eight feet, of which seven hundred and seventy-eight feet only are above the level of the Mediterranean. The jungles, which abounded on the banks and conceal the waters from view, were once infested by lions (Jeremiah xlix, 19). The river contains numerous fish, which migrate to different parts of it according to the season. Thousands of pilgrims are annually attracted here by its associations with John the Baptist and the baptism of Christ (Mark i, 5-11). In reminiscence of that event baptism in the Jordan has always been deemed a special privilege. In the sixth century the pilgrims were baptized. They wore a linen garment, which was carefully preserved in order afterward to be used as a winding sheet on the occasion of the wearer's death.



UNTER-DEN-LINDEN, BERLIN.—This handsome and spacious part of Berlin, which likewise comprises the most interesting historical association, is the long line of street extending from the Brandenburg gate to the Royal Palace (which it fronts), is the famous "Unter-den-Linden." The "Linden" is a street one hundred and ninety-six feet in width, which derives its name from the avenue of lime trees with which it is planted, and resembles more than any other street in Berlin the crowded Parisian boulevards. It is flanked with handsome palaces, spacious hotels and attractive stores, between which the long vista of a number of side streets are visible at intervals. The gross length of the street is about two-thirds of a mile and presents an animated picture in the evening when brilliantly lighted by electricity. The Brandenburg gate at the west end of the Linden forms the entrance to the town from the Thier Garten. It was erected in 1789 in imitation of the propylæa at Athens, and has five passages, that in the center being reserved for royal carriages. At the end of the Linden rises the statue of Frederick the Great, forty-four feet in height, cast of bronze. It is an impressive and masterly work by Rouch, and probably the greatest monument of its kind in Europe. The king is represented on horseback, with his coronation robes and a walking stick.



ROYAL PALACE AT CHARLOTTENBURG, NEAR BERLIN.—This well-known palace consists of a large group of buildings of a total length of five hundred and fifty yards. The here photographed central portion was erected in 1699 and was enlarged in 1706 and at that time provided with its effective dome. The building contains a theatre which was added in 1788. The Emperor Frederick III (beloved of all Germans) spent the last ten weeks of his illness here. The decorations of the interior of the old central portion and in the apartments once occupied by Frederick the Great, are grand beyond description. They are fitted up in the style of Louis XVI. The mausoleum where Queen Louise and her husband Frederick William III repose, is near this palace. The recumbent figures of this illustrious pair, executed in marble, are strikingly impressive. The beautiful figure of the queen executed by Roche's master hand at Carrara and Rome in 1812 was placed here in 1815, and at once established the sculptor's fame. The heart of Frederick William IV is placed in an urn at the foot of the marble in this mausoleum.



CASTLE OF HEIDELBERG.—Situated on a wooded spur, above the sea level three hundred and fifty feet, stands this magnificent ruin. The castle was founded by Rudolph I, in 1294, and was extended by various monarchs who succeeded him. In 1622, when Heidelberg was taken by Tilly, the castle escaped almost uninjured, and was afterward restored by Karl Ludwig, during whose reign the country also recovered from the other disasters of the Thirty Years War. After the death of Karl, in 1685, Louis XIV, King of France, preferred a claim to the palatinate and began the cruel and destructive war which involved the Castle of Heidelberg and so many others in one common ruin. On the 24th of October, 1688, the town and castle capitulated to a French general, who, on the approach of the German armies, determined to evacuate the place and on March 16, 1689, caused the whole fortification to be blown up, the palace to be burned down and part of the town to be set on fire. Those parts of the castle which escaped the French on this occasion were destroyed by them four years later, but in 1764 it was struck by lightning and finally reduced to the ruinous condition in which it now is. The walls of the castle are of vast extent and form the finest ruin in Germany. They are overrun with ivy and linked with innumerable historical associations and have called forth many poetic effusions.



IMPERIAL OPERA HOUSE, RINGE STRASSE, VIENNA.—This magnificent renaissance edifice was completed in 1869. The sumptuous decorations of the interior are by famous and well-known architects. Vienna was in mourning for many weeks after the 8th of December, 1881, for on that day five hundred and eighty persons lost their lives by the burning of the Ringe Theatre. This place of amusement was the second in the city, and situated a short distance down the street here shown. Offenbach's new opera was about to be presented, and some two thousand persons were present when the curtain rose; scarcely had the opera begun when it was discovered that the theatre was on fire. A fearful panic ensued many of the people in the galleries jumping to the floor below or crushing each other in their mad efforts to escape. In the midst of the confusion the gas meter in the basement exploded, leaving the building in total darkness, excepting where the flames were bursting forth. The room was filled with the fumes of gas, thus causing many to die of asphyxiation. In the upper galleries few escaped. Heaps of dead were found there by firemen and soldiers who had been called to the rescue. Hundreds who were carried out were badly injured, and not a few of them died. The calamity was one of the worst of the kind recorded in modern history.



CORREGGIO'S "HOLY NIGHT."—This remarkable picture, painted by Correggio in 1522, and now hanging in the Dresden gallery, has been enthusiastically admired by everybody who has had the good fortune to see it. The original painting has been unfortunately retouched and thus lost some of its regal beauty. It is Correggio's best picture and is entitled to the words "regal beauty" in a description of it. The nocturnal scene is partially lit up by the splendor proceeding from the divine infant. In 1520 Correggio married Girolama Merlini, a young lady of Mantua, who brought him a good dowry. She was but sixteen years of age, very lovely, and is said to have been the model of his Zingarella. They lived in great harmony together, and had a family of four children. She died in 1529. Correggio himself expired at his native place on March 5, 1534. His illness was a short one, and has by some authors been termed pleurisy. Others allege that it was brought on by his having had to carry home a sum of money, fifty scudi, which had been paid to him for one of his pictures, and paid in copper coin to humiliate and annoy him; he carried the money himself, to save expense, from Parma to Correggio on a hot day, and his fatigue and exhaustion led to the mortal illness.



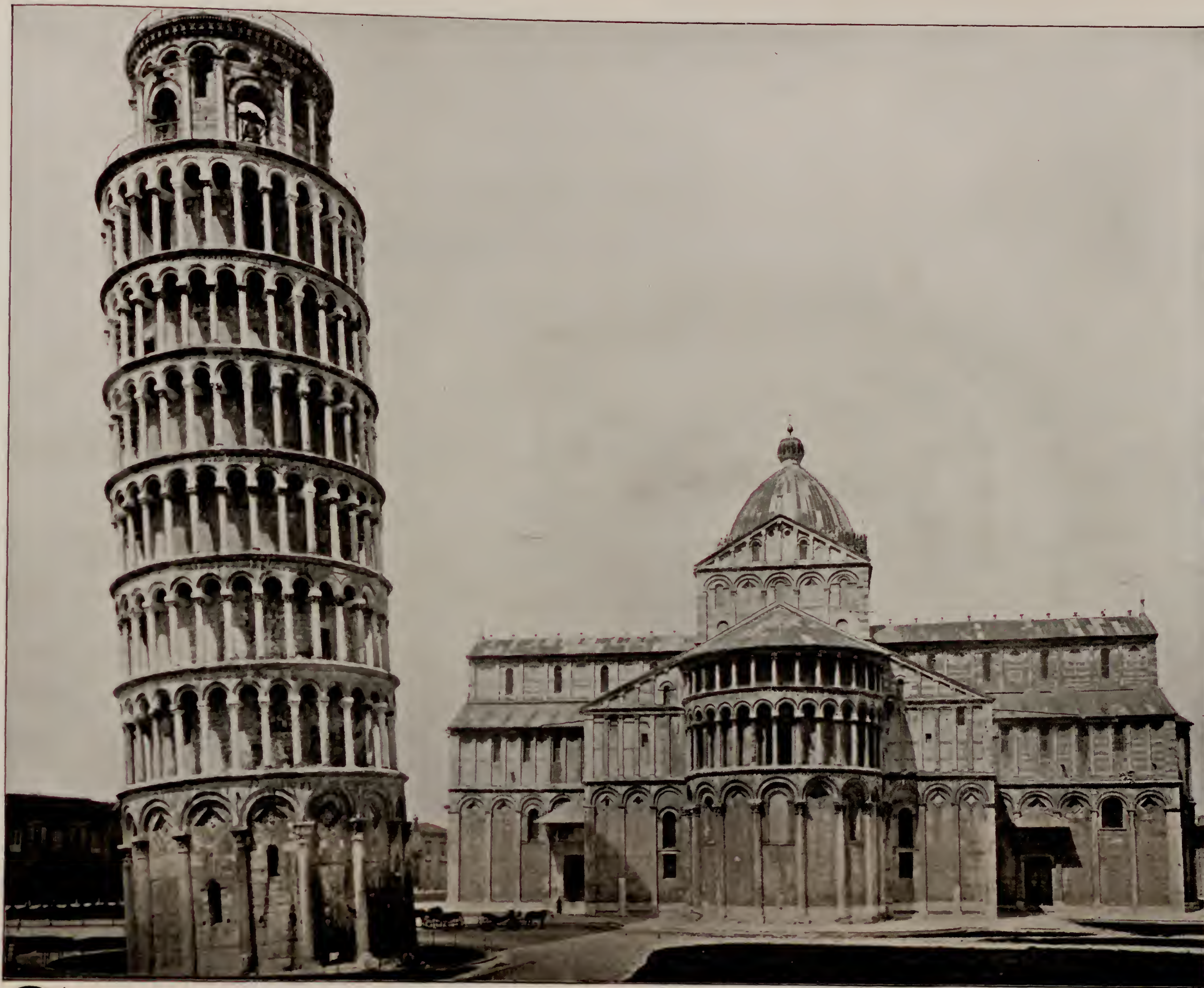
THE ROMAN PANTHEON.—The noblest and, happily, the best preserved building of ancient Rome is unquestionably the Pantheon. In spite of much disfigurement in later times, this vast edifice comprised in its interior within the precincts of one majestic circle, and obtaining the light of heaven from the center of its dome, tends to impress the beholder with overwhelming effect; therefore, it is that the Pantheon, having survived the period of art's extinction and revival, best represents the solidity, the daring and the splendor of ancient Roman architecture. The walls are constructed of brick twenty feet in thickness, and were originally covered with marble. The portico is borne by sixteen noble granite columns thirty-nine feet in height. The interior is lighted by a single aperture in the center of the dome, and produces so beautiful an effect that it was believed at an early period that it derived the name of Pantheon from its resemblance to the vault of heaven. The height and diameter of the dome are equal, each being one hundred and forty feet; the diameter of the opening is thirty feet. Michael Angelo, hearing the vast praise that was accorded this structure, said that he would build the equal of the Pantheon in the air, which he succeeded in doing, the dome of St. Peter's being exactly the size of the Pantheon.



CITY OF PALERMO, SICILY.—The city here pictured is the capital of Sicily and contains a quarter of a million inhabitants, including the surrounding villages, and is the military, judiciary and ecclesiastical headquarters of the island on which it is located. It lies on the Bay of Palermo, which opens toward the sea, enclosed by fertile plains, beyond which rises an amphitheatre of grand mountains. Palermo is justly entitled to the epithet "The beautiful," on account of its magnificent situation and delightful climate. The town is on a hill, well built, although the houses are generally of unimposing exterior. The commerce of the city, which is to a great extent in the hands of foreigners, has overtaken that of Messina and is steadily increasing. Sumach, oranges and lemons are largely exported. The harbor presents an animated scene, steamers of many foreign countries calling at its port. It was originally a Phœnician city, and, until it was captured in B. C. 254 by the Romans, was one of the most important strongholds of the Carthaginians. It was not until the fifteenth century that Palermo began to recover from the effects of a long period of anarchy under which it had been suffering. The Spanish viceroys selected this city as their residence and the nobles and ecclesiastics of their court contributed to its magnificence and gayety. Palermo possesses very few ancient architectural remains.



PANORAMA OF POMPEII.—Pompeii was overthrown by the catastrophe which laid it low on the 24th of August, A. D. 79. The first warning symptom was a heavy shower of ashes, a stream of which covered the town to a depth of about three feet, allowing some of the inhabitants time to escape; many of them, however, returned, some doubtless to rescue their valuables, others paralyzed with fear and uncertain what course to take. In the years 1861 to 1878 were found one hundred and sixteen human skeletons among the ruins, also four dogs and eight horses. The whole number of people who perished is estimated at two thousand. The ashes were followed by a shower of red-hot pumicestones of all sizes, which covered the town to a depth of seven or eight feet, which was succeeded by fresh showers of ashes and again by hot pumicestones, in all forming a mass about twenty feet in thickness, which completely deluged the town after which it became entirely lost to view. In 1748 the discovery of some statues and bronze utensils by a mason attracted the attention of Charles III, who caused excavations to be made. The enthusiasm caused by discoveries made at that time has been the frequent theme of poetical and other compositions by Bulwer Lytton, Schiller and other celebrated authors.



THE LEANING TOWER OF PISA.—The here pictured tower was constructed for a clock tower and was begun by the architects in 1174 and completed in 1350. It rises in eight different stories which are surrounded with half columns and six colonnades. Owing to its remarkable oblique position (it being thirteen feet out of perpendicular with a height of one hundred and seventy-nine feet), it is usually known as the leaning tower. The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that one side sank in the course of building and that the upper stories were added in a curved line, strengthened on the other side. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The view from the top, which embraces the town and its environments, is exceedingly fine. A marble staircase of two hundred and ninety-four steps leads to this point. Permission to ascend is accorded to a party of not fewer than three persons. The tower contains seven bells, the heaviest of which, weighing six tons, hangs on the side opposite the overhanging wall of the tower. Adjoining the tower are the cathedral and baptistry, which were erected after the great victory of the Pisans over Palermo in 1063 in commemoration of that victory. This remarkable irregular edifice is constructed entirely of white marble.



THE CHAMPS-ELYSEES, PARIS.—This magnificent avenue, which is flanked with handsome buildings, is one of the most fashionable promenades in Paris, especially between three and seven o'clock, when numerous carriages, riders and pedestrians are on their way to the Bois de Boulogne, which begins just beyond the Arch of Triumph shown at the end of the avenue in this picture. The lower end of the Champs-Élysées abounds with the attractions of cafés, jugglers, shows, restaurants, etc. These various entertainments are most popular toward evening, by gaslight, and are in great request until nearly midnight. Travelers always have here an opportunity of witnessing one of the characteristic phases of Parisian life. To the right, separated from the Champs-Élysées by a large garden, is the Palace of the Elysees, erected in 1708, and now occupied as the official residence of the President of the Republic. During the reign of Louis XV this mansion was the residence of Madame de Pompadour, from whose heirs it was purchased by the king to form a residence for the foreign ambassadors. Under Louis XVI the palace acquired the name of Elizabeth Bourbon from its prolonged occupancy by the Duchess de Bourbon. The palace was afterward occupied in turn by Murat, Napoleon I, Louis Bonaparte, King of Holland and his Queen, Hortense, Alexander I of Russia and the Duc de Berry.



THE TOWER OF LONDON.—This ancient crumbling state prison is historically the most interesting spot in England. The present appearance of the tower is not like what it originally was, having undergone great transformation. Though at first occupied as a royal palace and state hall, the tower is best known in history as a state prison. Under a staircase in the so-called "White Tower," which rises conspicuously in the center, were found the bones of the two young princes, Edward V and his brother the Duke of York, the sons of Edward IV who were murdered in the tower when children by their uncle, Richard III, in 1483. The crown jewels of England are also kept in the Tower of London and are perhaps the most gorgeous collection of jewels in existence to-day. They represent a value of some fifteen million dollars and are strongly guarded by iron bars and watchmen. Queen Victoria's crown, made in 1838, is a masterpiece of the goldsmith's art and is adorned with no fewer than twenty-seven hundred and eighty-three diamonds. A fac-simile of the Koh-i-noor, the world's famous diamond, is also among the collection, but the original is carefully preserved at Windsor Castle.



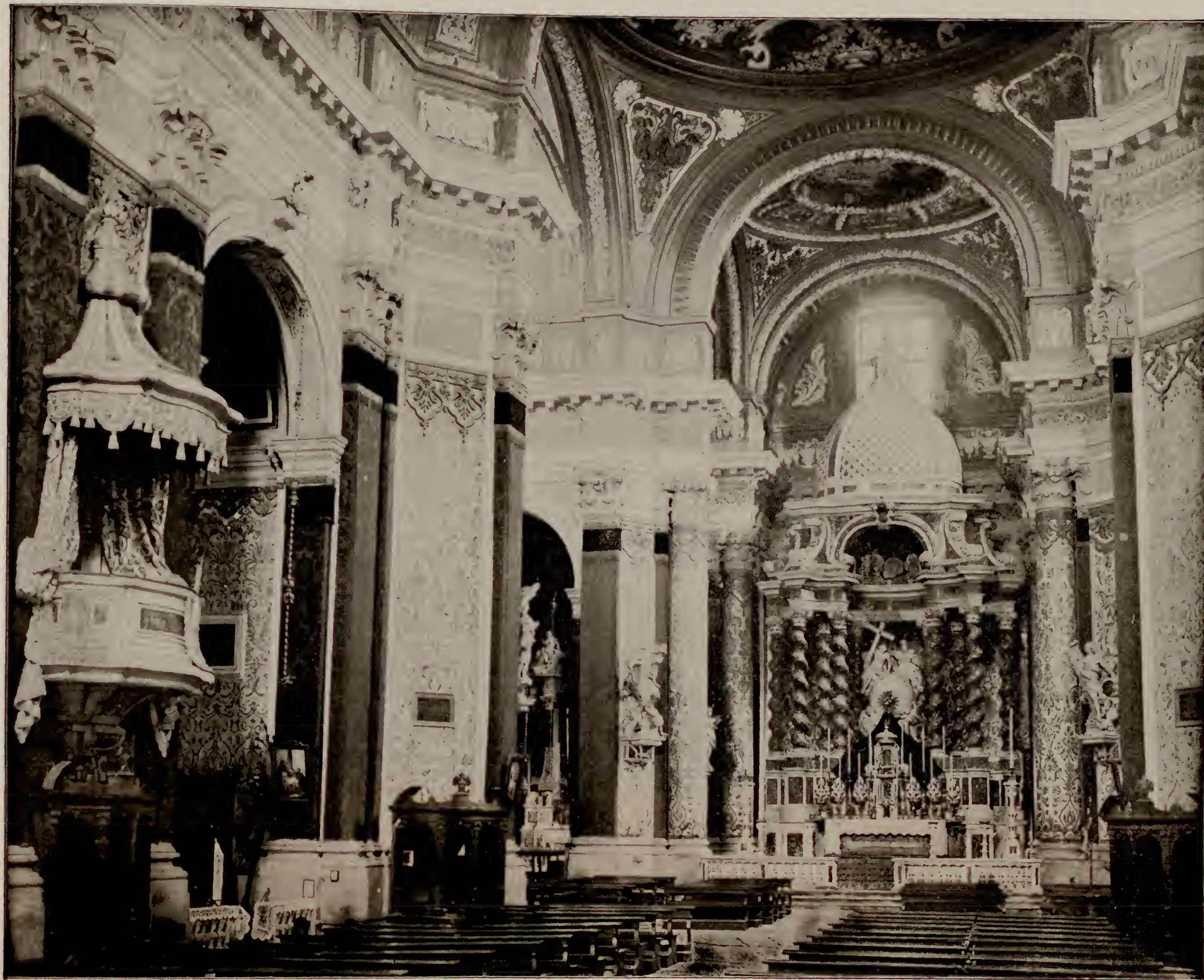
ELY CATHEDRAL, ENGLAND.—This is one of the very largest and most imposing, one of the most individual and distinctly the most varied of English cathedrals, and occupies the site of an abbey founded here as long ago as the year 673. The chief internal dimensions are five hundred and twenty feet in length, seventy-seven feet in breadth, the length of the transepts one hundred and seventy-eight feet, and the height of the nave sixty-two feet. The building was begun in 1083 by the first Norman abbot, and a portion of it was completed in its original form when the see of Ely was created in 1109. The most striking feature is the tower, which is unlike any other cathedral tower in England, and to some extent suggests military rather than ecclesiastical architecture. Ely is a small city situated on a slight eminence rising above a level plain known in England as "The Fens," and formerly was surrounded by water. Its name is said to be taken from the eels that infest the river. Its only attraction is the cathedral, which is situated one-half a mile from the railway station. The Isle of Ely is memorable as the last stronghold of the Saxons, who maintained themselves here under the leadership of Hereward "The last of the English" from 1066 to 1071.



THE CITY OF BERLIN.—Berlin, the capital of Prussia and residence of the Emperor of Germany, is the seat of the imperial government as well as the highest Prussian authorities. It occupies the third place among the chief cities of Europe; its situation is very favorable and one of the chief causes of the town's prosperity. It is an important center of the railway system of Germany and one of the foremost seats of commerce in the country, and, unquestionably, the greatest manufacturing town on the continent of Europe. The market of Berlin is of the utmost importance, and the traffic on the River Spree and its canals is even busier than on the far-famed Rhine. The boundaries of the city now enclose an area of about twenty-five square miles, the buildings having filled up the whole of the Spree valley, which here averages three miles in breadth, and the valley is here intersected by various water courses which are beginning to encroach on the surrounding plains raised some thirty to forty feet higher. In external appearance Berlin is by no means deficient in interest. In situation, though not especially picturesque, it has the charm of mediæval and historical associations. There is no end of architectural display, and the last fifteen years have witnessed the erection of handsome buildings in every part of the city; those erected by private enterprises often presenting considerable individual style and taste. It may be a great surprise to Americans to know that this German city has grown at nearly as great a rate as our American phenomenon Chicago.



THE DOGES', OR DUCAL PALACE, VENICE.—The original palace on the site now occupied by the one here pictured was founded in 800, and afterward destroyed by fire five times, and as often re-erected in grander style. The upper arcade, called the loggia, is of Roman origin. From between two columns of red marble which support it, the Venetian tribunal, or council of ten, caused its sentences of death to be proclaimed. The capitals of the columns supporting the building are richly decorated with frieze figures of men and animals. Mr. Ruskin gives an elaborate description of these sculptures in his "Stones of Venice," and affirms that one of the capitals is in workmanship and grouping, on the whole, the finest he knows in Europe. A thorough restoration of the castle was completed in 1889. The interior of the palace is grand in the extreme. It contains, among other art treasures, Tintoretto's picture of Paradise, which is the largest oil painting in the world, with a bewildering multitude of figures, many of the heads of which are remarkably fine. The whole composition of the picture is divided into concentric zones, represented one above the other like the stories of a capital around the figures of Christ, and the Madonna at the central and highest point. The picture, on the whole, is wonderfully well preserved, and might be said to be the most precious thing that Venice possesses.



THE INTERIOR OF THE GESUITI CHURCH, VENICE.—The here photographed interior shows with what elaborate wealth of decorations the churches in Venice are adorned. Among the other churches in Venice may be mentioned first, of course, St. Mark's, of which this book contains a photograph; next the church of St. John and St. Paul; the latter contains the tombs of the doges and a great number of beautiful pictures, among which may be mentioned one of Bellini's, which is usually considered to be his finest and represents the Madonna on a throne between standing figures of saints. It is a picture of most extraordinary beauty, in perfect preservation in its original richly carved frame. Mr. Ruskin, whose works on Venice are considered authentic in every detail, in his "Shrine of the Slaves," page 38, calls this one of the two finest pictures in the world; the second in his estimation being another Madonna by the same artist, in the Church of St. Zaccaria in Venice. Another grand edifice in Venice is the Church of St. Peter Costello, that was built in the sixteenth century from designs by Palladio, about whom an interesting anecdote is told in connection with the "Mansion House," London, for which refer to the description of the photograph of that building, which this book contains.



TOWN OF CHAMOUNIX, SWITZERLAND.—The valley of Chamounix, in which this town is situated, is about twelve miles long and half a mile wide and is bounded by the Mont Blanc chain with its huge ice cataracts and glaciers. A Benedictine priory first brought the valley into cultivation at the beginning of the twelfth century, but the reputation of the inhabitants was for a long period so bad that when the Bishop of Geneva, in 1622, visited the then pathless wilds on foot, his act was considered one of the utmost temerity. The valley became better known in 1743 when the celebrated traveler Pococke and a Mr. Windham visited and explored it in all directions and published their observations in the "Swiss Manual." Curiosity and enterprise were further stimulated by later publications of Swiss naturalists. Since that time Chamouni has become the great center of attraction for travelers, especially Americans, English and French, and is visited by upward of fifteen thousand people annually. It is inferior to the Bernese Oberland in picturesqueness of scenery, but superior in the grandeur of its glaciers, in which respect it has no rival. A peculiarity of the Alpine guide system is that travelers are provided with guides by the guide chef, the traveler having no choice except in rare cases, such as when ladies desire special guides, or travelers having had a guide desire to re-engage the same one.



SUMMIT OF MONT BLANC.—Here is pictured the summit of the monarch of European mountains, which since 1860 has formed the boundary between France and Italy, and is composed chiefly of Alpine granite protogine. It was ascended for the first time in 1786 by the guide, Jacques Balmat, and by Doctor Paccard the same year. In 1787 an ascent was made by De Sasseure with eighteen guides, and described by him in his valuable "Scientific Observations," since which time the ascent has been made by thousands of people. In summer the ascent is made daily, although travelers are cautioned against attempting it in foggy or stormy weather, as fatal accidents have not infrequently occurred on the mountain. The view from the summit is unsatisfactory, in the common sense, as owing to their great distance all objects appear indistinct. Even in clear weather the outlines only of the great Alpine mountain chain are distinguishable. According to the regulations laid down by the authorities of Chamouni, from which point the ascent is started, one traveler in ascending the mountain requires two guides at a cost of twenty dollars each, and one porter at a cost of ten dollars, each additional number of the party one guide more, but for experienced mountaineers one guide and one porter suffice. When the hotel bills and other incidentals are added, the cost of ascent for a party averages fifty dollars each.



THE TEMPLE OF KARNAK.—Karnak is by far the most interesting part of ancient Thebes ; even under the Pharaohs the groups of temples here pictured were considered the most striking creation of an age famous for architectural achievements. Centuries have destroyed much, yet there are no buildings in the world that can match the temples here pictured. The brilliant life that once enlivened these halls with color and sound has long since slept in silence beneath the dust. Could it be recalled by some magician's wand it would present to the beholder a dazzling and bewildering scene of unique splendor, but it may be questioned whether the admiration and interest commanded by the temple in its uninjured and frequented days could equal the pure enjoyment which is awakened in the breast of the sympathetic beholder by the building, now ruined, but with its whole plan and theory still clear and intelligible. There is nothing now to distract the eye from the lines of the temple, and the pomp of banners and the clouds of incense are replaced by the majesty of antiquity. Amidst these holy ruins we realize the shortness of our mortal span and recognize the evanescence of human greatness and splendor. State barges glittering with gold and brilliant colors waited here on the Nile to receive the priests and the sacred images. On the river steps were ranged choirs, which greeted the pilgrims with songs.



CIRCULAR QUAY, SYDNEY, AUSTRALIA.—The busy scene here pictured is that at one of the public docks in Sydney. Sydney's situation (on a piece of land so cut by water as to produce a water-front of nearly one hundred and twenty mile) is one of the chief causes of its having attained the proud position it has among maritime cities of the world. The port is flanked on both sides by a number of promontories, so that in addition to a broad central channel with deep water, there is a series of sheltered bays with good anchorage. The entrance is a mile wide with a minimum depth of water of fifteen fathoms. The water front of Sydney is divided between public and private owners, the government owning three docks or quays, such as here shown. Sydneyites are great people for owning suburban residences. The "400" reside almost entirely out of town—within easy distance, however, of the heart of the city. The aborigines of Australia have been treated about as have been our American Indians—their lands have been stolen from them without consideration. They are a race about as low as it has ever been civilization's fate to come in contact with, and they are rapidly fading from existence. Sydney's principal exports are mutton, hides, wool and similar products. Gold and silver are largely produced in Australia, the "Broken Hill" mine being a famous silver producer.



THE WHITE HOUSE, WASHINGTON, D. C.—Although best known to Americans as the “White House,” the official name of this building is the Executive Mansion. It is constructed of freestone painted white, and is one hundred and seventy feet in length by eighty-six feet in depth, two stories high, with portico at the main entrance supported by eight columns. The cornerstone was laid in 1792. The building was first occupied by President Adams in 1800. It has since been the residence of every president continuously, with the exception of four years after 1814, at which time it was burned by the British and took four years to restore. When one realizes that such presidents as Lincoln and Grant have lived beneath its roof, it is with difficulty that the emotional spirit of Americans can be subdued. The grounds surrounding the building extend to the Potomac and comprise about seventy-five acres, of which twenty are enclosed as the president’s private grounds. The east room, which is open daily from ten until three, is the grand parlor of the president. It is a fine chamber eighty feet long and forty feet wide and twenty high, finely decorated and furnished. The green, blue and red rooms are on the same floor and are most elegant in their appointment. The executive office and the cabinet room are on the second floor, as are also the private rooms of the executive’s family.



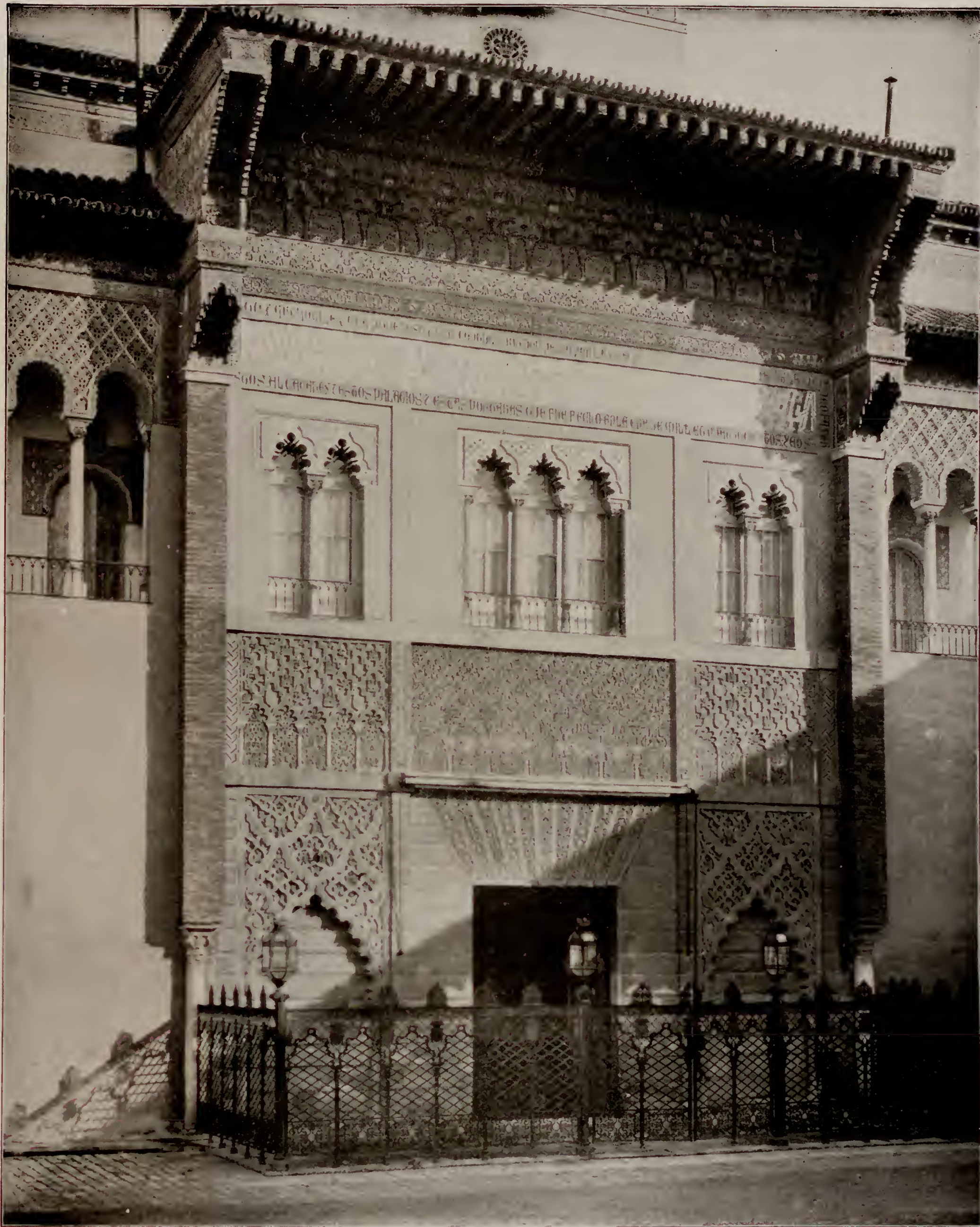
THE CITY OF QUEBEC, CANADA.—Among the cities of the New World, the grandest for situation, the most romantic in association, the most distinctive and picturesque in detail is the here pictured sentinel city that keeps the gates of the St. Lawrence river. Nothing could be more impressive than the view of the city of Quebec, taken from the same standpoint from which this photograph is taken, unless it is the matchless panorama, which is to be seen from the heights of the city looking up the river toward, or looking down the river from Quebec; it is hard to say which is the more impressive. The picture is one whose sublime lines and masses are brought out in full by the fresh coloring that plays over it. A famous French bishop asserted that only Heidelberg in Germany, Sterling and Edinburgh in Scotland, or Ehrenbreitstein in Germany can compare with Quebec for grandeur of situation and noblest beauty. The vast promontory which the city occupies is called Cape Diamond, so named from the numberless quartz crystals which once glittered over its surface. The French explorer, Jaques Cartier, visited the site in 1535 and repaid the hospitality with which he was entertained by the Indians by capturing their head chief and several others of the tribe, and taking them to France with him as trophies of his visit. When he returned the hostility of the Indians prevented an attempt to colonize the place.



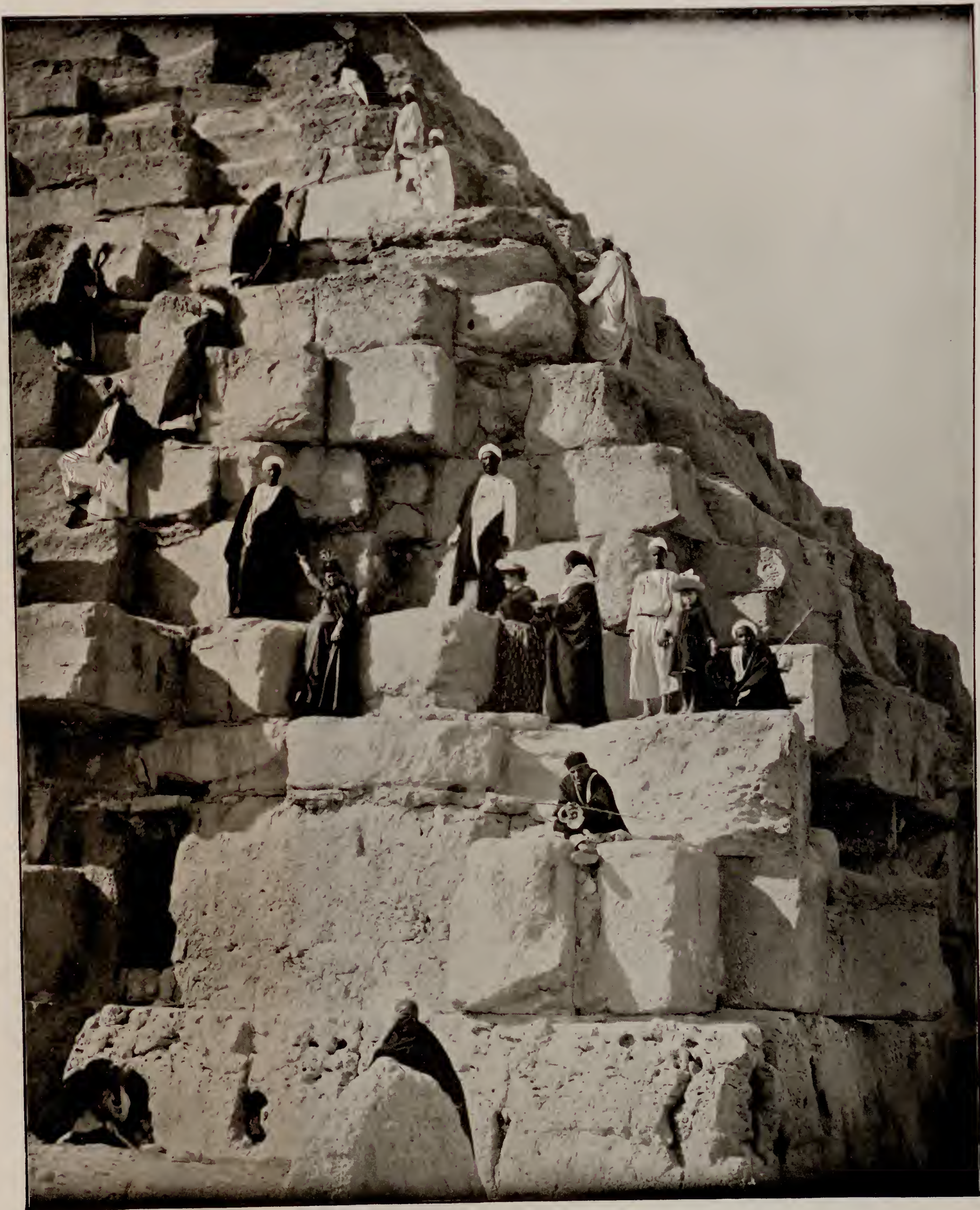
TREASURY BUILDING, SANTIAGO, CHILI.—The Treasury Building, one of the most imposing edifices in Santiago, faces like the majority of the most important buildings, on the Plaza Mayor. The plaza is beautifully and artistically laid out and has in the center a marble fountain, the central figure of which is a female symbolizing America, and receiving a baptism of the fire of independence. On the north is a beautiful edifice, two stories high, once the audiencia, or council chamber, but now used as the offices of the intendant and the municipality. To the south and east are private buildings two stories high, stores, etc., etc. On the west is the old monastery, erected in the latter part of the seventeenth century by the Jesuit fathers, and destroyed twice by fire; once in 1841, and again on December 8, 1863, when two thousand persons, mostly women, were burned to death in the church. In the cloisters of the ruined church and monastery a magnificent edifice has been erected by the government as a National Institute, the first literary institution ever founded by the Chilean republic.



SOLIS THEATRE, MONTEVIDEO, URUGUAY.—The Teatro Solís is one of the handsomest buildings in the city of Montevideo, and said to be the principal place of amusement on the Rio de la Plata. It is a vast building with a seating capacity for three thousand spectators, and was erected in 1856 at a cost of two hundred and sixty thousand dollars. The central portico is composed of eight tall Corinthian columns, the capitals of which are exquisitely carved. The spacious vestibule, paved in marble, is adorned with six finely sculptured marble columns which support the lobby. The interior of the hall is well proportioned, with high ceilings, good ventilation and acoustic qualities which are said to be unsurpassed. Like all South American theatres there is a pit, used only by men, and the galleries which are divided into boxes or palcos as they are called. There are five tiers of these supported by light, graceful iron columns, the distances between which define the palcos. The stage is broad and deep and capable of accommodating the most complicated stage setting. On the exterior the marble galleries overlook a park, of the same name as the theatre, beautifully ornamented with choice trees, plants, fountains, statues and flowering shrub-



GATE TO THE ALCAZAR, SEVILLE.— Here is pictured the serrated wall of the famous Alcazar (Al Kasr—the house of Cæsar), which was begun in 1181, but in great part rebuilt by Pedro the Cruel in 1353-64, and again altered by Charles V, who displayed here the same passion for building one palace inside of another, which has disfigured the Alhambra at Grenada. The history of this strange monarch, Pedro the Cruel, gives the Alcazar its chief interest. Hither he fled with his mother as a child from his father, Alonzo XI. They were protected by the minister, at whose house he met and loved Marie de Padilla, a Castilian beauty of noble birth, whom he secretly married. The minister was furious, and, aided by the queen mother, forced him into a political marriage with the French princess, Blanche de Bourbon, whom he deserted three days after his marriage and fled to the wife whom he loved, with whom he afterward held royal court at Seville, while Queen Blanche, a sort of Spanish Mary Stuart, after being persecuted and imprisoned for many years, was finally put to death. In this building also, Pedro received the Red King of Granada and murdered him for the sake of his jewels, one of which, a large ruby, now adorns the royal crown of England. Within the Alcazar all is still fresh and brilliant with light and color, like a scene from the Arabian Nights, or the creation of the kaleidoscope.



TRAVELERS ASCENDING THE GREAT PYRAMID.—Escorted by two Bedouins, one on each side, and if desired, by a third who pushes behind, the traveler begins the ascent of the large granite rocks which are here pictured, until the top is reached, the space at which measures about twelve square yards in area, so that there is abundant room for a large party of visitors. The descent of the great pyramid is more rapidly accomplished than the ascent, but is scarcely less fatiguing, and the travelers find the help of the Arabs very acceptable. The view from the top is remarkably interesting and striking. There is perhaps no other prospect in the world in which life and death, fertility and desolation are seen in so close juxtaposition, and in such marked contrast. In one direction extended the glaring tracts of sand, interspersed with barren cliffs. The huge and colorless monuments erected here by the hand of man remain a spectre, like the desert itself, of death and eternity. On a plateau of rock stand the smaller pyramids and the sphinx, raising its head from the sand like some monster suffocated by the dust. In another direction glitters the river, on the bank of which stretches various other pyramids, and the scene is death-like with a coloring of yellow and brown. In another direction glitters the river, on the bank of which stretches a tract of rich, arable land, luxuriantly clothed with blue-green vegetation. The fields are intersected in every direction by canals, on the banks of which rise stately palms waving their flexible fan-like leaves and interlacing their shadows over the native villages which are perched like ant-hills on embankments and mounds.



THE THEATRE OF DIONYSIUS, ATHENS.—The here pictured theatre was the cradle of the dramatic art of Greece and the spot in which the master-pieces of ancient Greek authors first delighted and excited admiration. The original stage was a roughly put together scaffolding or platform. A small circular orchestra is known to have been the first part of the theatre constructed of more solid materials, but the auditorium was not built in stone until the time of the orator Lycurgus, the patriotic, art-loving and yet frugal ruler who completed the theatre, built the stadion and filled the arsenal and harbor with merchant and war-ships and still left the public treasury full. This was about 340 B. C. In the middle of the orchestra lay the altar of Dionysius, in whose festivals the drama had originated. The actors were at first distinguished from the chorus which accompanied the play, by the superior height of their waving head-dress. At a later period a higher speaking-place or stage was provided for the actors, while the chorus remained in the orchestra, which then became the semi-circular space between the stage proper and the spectators. The base of the well-preserved stage is adorned with wonderfully good reliefs depicting scenes of the Dionysiac myth. The orchestra is paved with slabs of marble and separated from the auditorium by a low parapet. The theatre was partly excavated in the solid rock of the Acropolis hill, as was the case in almost all the theatres of ancient Greece. The seats could contain thirty thousand spectators and were formed of blocks of porous stone. The theatre was open to the sky.



BANK OF ENGLAND.—On Thread-needle street facing the Royal Exchange and the Mansion House, of which this book contains photographs, stands the here pictured world-renowned Bank of England. It is an irregular building one story in height, the external walls of which are entirely devoid of windows, the bank being for the sake of security lighted from interior courts. The bank covers an entire block of four acres in extent. It was founded in 1691 by a Scotchman, who left as a legacy a law that no Scotchman should ever be permitted to act as one of the bank directors. Contrary to the usual belief, it is not a national, but a private institution, and was the first of the kind established in Great Britain. It is still the only bank in London which has the power of issuing paper money. Its original capital was six million dollars, which has since been multiplied more than twelve times. It employs over nine hundred people and manages the national debt, for which it receives an annual compensation of one million dollars, besides which it carries on the business of receiving deposits, discounting notes and lending money on other securities. The average amount of money negotiated at the bank per day is over ten million dollars. The bank's stationery, paper and printing of the bank notes are all done within its walls.



THE BROMIELAW OR HARBOR, GLASGOW.—The accompanying photograph shows a characteristic scene in this busy Scotch city, yet who would imagine when looking at this picture that at one time it was impossible to float as large a boat as those here shown within several miles of this place. Such, however, was the case, and only Scotch perseverance overcame the obstacles nature had set in the way of the Glasgow people. One hundred years ago the river was almost in a state of nature, and was fordable twelve miles below the point here shown. The Glasgow authorities, however, were determined to have a harbor, and this shows the result of that determination. In 1836 the engineer in charge of the work reported that there were seven to eight feet of water at the Bromielaw at low water, making a depth of twelve feet at high water, and the river had become capable of taking craft of four hundred tons to Glasgow. Upon the lines then laid down the improvements have ever since proceeded, with only very slight modifications, until at present the largest ocean-going steamers can float up to Glasgow's docks. The quantity of dredge matter taken from the river every year exceeds one million and a quarter tons, and at an annual expense of about three hundred thousand dollars. Glasgow's docks are like Liverpool's, and have been constructed at an expense exceeding ten million dollars.



THE HAMBURG WAREHOUSES.—This harbor, where numerous vessels from all quarters of the globe lie, presents a busy and picturesque scene. The docks, recently extended, now stretch along the bank of the River Elbe for a distance of over five miles, and accommodate upward of four hundred sea-going vessels as well as a large number of barges and other river craft. Hamburg is one of the world's famous ports and the one from which cholera was brought to the United States in 1892. The new harbor for sailing vessels has room for six hundred ships. The area includes large warehouses, some of which are here pictured, dry-docks, ship-building yards, etc., and the whole is lighted at night by electricity. Down to the beginning of the present century Hamburg enjoyed considerable reputation in the literary world. In 1678 the first theatre in Germany for opera was founded here. The history of the city, together with the enterprising character of its inhabitants, sufficiently account for the almost entire disappearance of all relics previous to that date, and for its thoroughly modern aspect. After the Peace of Vienna, Hamburg rapidly increased in extent, and notwithstanding the appalling fire by which the city was devastated in 1842, and other disasters, she has never ceased to prosper since she gained her independence.



THE PITTI PALACE, FLORENCE, ITALY.—This building stands conspicuously on an eminence, and was built in 1440 by the Pitti family, who hoped to excel in external grandeur, by the erection of the most imposing palace yet built by a private citizen, their powerful opponents, the Medici family. The failure of a conspiracy against Medici caused Pitti the loss of his power and influence, and the building remained unfinished for over a century, after which it was completed. The palace, which somewhat resembles a castle or a prison, is nevertheless remarkable for its bold simplicity, the unadorned blocks of stone being hewn smooth at the joints only. The palace, which somewhat resembles a castle or a prison, is nevertheless remarkable for its bold simplicity, the unadorned blocks of stone being hewn smooth at the joints only. The central part has a third story. The effect of the building is entirely produced by its fine proportions, the total length being four hundred and seventy-five feet and its height one hundred and fourteen feet. Since the sixteenth century the Pitti palace has been the residence of the reigning sovereign of Italy, and is now occupied by King Humbert when at Florence. The upper floor contains the far-famed "Pitti Gallery," which has about five hundred paintings, and may be regarded as an extension of the Tribuna in the Uffizi gallery. No collection in Italy can boast of such an array of masterpieces. The treasures of the gallery culminate in Raphael's works, the best known of which is "The Madonna," a beautiful work which captivates every beholder.



A STREET SCENE IN NAPLES.—The life of the people in Naples is carried on with greater freedom and more careless indifference to publicity than any other city in Europe. From morning till night the streets resound with the cries of the vendors of food and other articles; strangers are beset by swarms of peddlers pushing their wares and all eager and able to take advantage of the inexperience of their victims. At early hours the news vendor makes himself heard, and in the evening appear the lanterns of those who make a living hunting for cigar ends and similar unconsidered trifles. A double row of awnings stretch in front of the houses, under which cooks set up their portable stoves and drive a brisk trade in fish, meat or macaroni, while other dealers tempt the crowd with trays of carefully assorted cigar ends. The narrow streets, especially in the forenoon, afford a most characteristic study of the humbler city life. Every Monday and Friday there is a curious and animated rag fair, where all kinds of old clothes change hands. Public readers are also to be seen regularly about 4 P. M. Quack doctors extol their nostrums with interminable harangues which they punctuate by drawing teeth, and often a funeral procession passes escorted by the fantastically disguised members of the brotherhood to which the deceased has belonged.



HALL OF JUSTICE—IN THE ALHAMBRA AT GRANADA IN SPAIN.—There is nothing more interesting than this place, ever new and yet so old, so well known from earliest childhood, the famous “hall of justice” in the Alhambra at Granada. It is like awakening in paradise to go through this, the entrance to the Alhambra, the grand old gateway under which the Moorish kings formerly dispensed judgment. It was in this hall of justice that Ferdinand and Isabella, the latter of whom Lord Bacon described as “an honor to her sex” and the cornerstone to the greatness of Spain, and Shakespeare called “The queen of earthly queens,” held high mass on taking possession of the Alhambra. The whole Alhambra teems with reminiscences of the romantic history of the two last Moorish sovereigns, and it was in this palace that the son of Queen Ayesbah, upon being urged by his mother to conciliate some warring factions in the nobility, invited the chiefs of the families to a banquet as if to make peace, and had them beheaded one after another, their blood spots being still shown on the marble pavements. Thirty-three warriors fell thus, and their ghosts, it is said, may still be heard nightly moaning in the hall where they died.



PORT SAID.—The town of Port Said owes its origin to the Suez canal, and is the official residence of the general manager of the canal, which the city adjoins. To protect Port Said harbor from the deposits of mud which are washed to it from the Nile, enormous concrete docks over a mile in length were constructed at a prodigious cost. It was expected that Port Said would become a very large city and the prosperity of the place would increase rapidly, but its progress has been quite gradual, all Suez traffic going through instead of stopping at the entrance to the canal. The harbor proper consists of three principal sheltered basins, in which vessels discharge and load. The "Bassin Cherif," or chief basin, is flanked with the handsome buildings here shown, which were erected by Prince Henry, of the Netherlands, as a depot for facilitating the Dutch passenger and freight traffic between Europe and the colonies of Holland. On his death, however, they were purchased by the English government, and they are now used as a military depot and barracks. The town was named after Said Pasha, Viceroy of Egypt, without whose assistance at a critical period it is much questioned whether the Suez canal would not have been as great a fiasco as has been the Panama canal.



THE ACROPOLIS, BAALBEK, SYRIA.—In 1260 Baalbek was destroyed by conquest, and was again afterward conquered by another king. In the middle of the sixteenth century the ruins of Baalbek were re-discovered by excavation, but they have since suffered severely from earthquakes. The Acropolis of Baalbek, which is here photographed, is surrounded by gardens, and rises on a hill situated a little outside of the town. One entrance to the Acropolis is by a breach in the walls, from which the visitor ascends over loose stones. Another entrance is by a vault and a door, through which there was a direct approach to the "Temple of the Sun." The vaults are spacious, and some of their state chambers were probably used as stables and warehouses in the middle ages, as they are to this day. It consists of two long passages and bears remains of Latin inscriptions; the latter, as well as the style of construction, points to a Roman origin. Of the great temple at Baalbek but few remains still exist. Six huge columns are the sole remains of the world's renowned temple. The yellow stone of which they are composed looks particularly handsome by evening light. They are about sixty feet in height, and their bases, with the Corinthian capitals, are beautifully executed. The columns themselves are seven and one-half feet in diameter, and consist of three pieces wedged together with iron.



NATIVE STREET IN NEW ZEALAND.—The here photographed street scene in New Zealand is a most usual one in warm climates. The houses are all one story and straw thatched. The question of living, to these people, is an easy one. Clothing certainly does not worry them, and food is to be had almost for the taking. The productiveness of the country is marvelous, bananas and such fruit growing almost wild, and without such care as people who inhabit colder climates are accustomed to lavish on their gardens, orchards and farms. Great Britain is the mother country; that is to say, she is in control, having "acquired the islands in her usual way." The configuration of New Zealand, and its extension over twelve degrees of latitude, cause considerable variety of climate in different districts. The northern half of the North Island possesses a beautiful climate, and remarkably equable; that of the southern half is more variable. The climate of the west coast of the South Island is rainy, but temperate and salubrious; that of other parts of the South Island is generally similar to the English, but warmer in summer and not so cold in winter. In the North Island, sheep-shearing extends from September to November, and harvesting from November to January. In the South Island, sheep-shearing is from October to January, and harvesting from December to the end of February.



ENGLISH PARADE, HONG KONG, CHINA.—This remarkable city in China is the most typical of Chinese cities in those portions of it where English influence has not been felt and the construction of modern buildings not carried out. In regard to the every-day manners and customs of Chinese, it is strange to find how diametrically they are opposed to what we are familiar with. In a country where the roses have no fragrance, where the laborer has no Sabbath and the magistrate no sense of honor, where the needle of the compass points to the south, where the place of honor is on the left hand and the seat of intellect is the stomach, where to take off your hat is an insolent gesture and to wear white garments is to put yourself into mourning, it would seem useless to seek for any point of similarity with ours. The over-populated condition in which China has been for so many centuries has had a powerful influence in molding the national character. Vast as China is it cannot contain all those who call themselves her sons and daughters, and in many cities large sections of the inhabitants are driven to live in boats on the neighboring rivers and lakes. It is very difficult to see how the boat population provide food for those in their families. Indeed, were it not for the extreme cheapness of their daily food and their sober habits, they could not do so. Liquors appear to have no great attraction to Chinamen.



HARVARD COLLEGE, CAMBRIDGE, MASS.—There is some diversity of opinion among those who have not attended American colleges as to their respective superiority, but that diversity of opinion does not extend to their students. It is universally admitted that Harvard and Yale are representative of the higher institutions of learning in America, and they are, therefore, included in this volume. Harvard was founded in 1638, at Cambridge, Mass., by a former fellow of the Emanuel College at Cambridge, England, and represented the Puritan tenets for which the parent society was at that time noted, from which Puritanical basis there has been, to say the least, some slight relaxation. Harvard men are to be met in all walks of life—the struggle for existence sending those who have opportunities to the top, and those who are unfortunate and without financial assistance to the foot of life's ladder, though, of course, a man whose mind has been trained is much more apt to accomplish lasting results than one who has had but meager opportunities. The cost of a course at Harvard is such as can be regulated to the purse of the scholar, not that there is a sliding scale for pupils, but the student can work and save useless expenditures sufficiently to enable him to pass at a comparatively slight expense.



WASHINGTON'S HEADQUARTERS AT NEWBURGH, NEW YORK.—Newburgh on the Hudson was the theatre of many stirring events during the war for American independence, and this, the headquarters of the leader of the American forces, is of special interest to every American. After a siege of nearly three weeks Cornwallis, finding it no longer possible to hold Yorktown, surrendered his whole army to Washington. The surrender of Cornwallis was the most decisive event of the war, although the British still had possession of New York harbor and surrounding country when General Washington went into camp with his army at Newburgh. There he could keep open communication with New England and the rest of the country. The people of Great Britain became clamorous for peace, but the obstinate king was still resolved never to consent to a peace at the expense of a separation from America, but a resolution in favor of peace, supported by the leading members, passed the House of Commons February 27, 1782. The king was then compelled to dismiss Lord North and accept a ministry headed by the Marquis of Rockingham, who was committed to the policy of peace, and commissioners were appointed on both sides to negotiate a treaty, hostilities being stopped in the interval. The here-pictured building is now sacredly preserved as a museum of historical relics.



THE POSTOFFICE, BUENOS AYRES.—Buenos Ayres, the capital of the Argentine Republic and of the province of Buenos Ayres, is situated on the right bank of the estuary of the La Plata. The river is at this point so wide that it is quite impossible, with the naked eye, to distinguish its opposite bank. The town of Buenos Ayres is situated in a vast plain extending westward to the Andes. The level uniformity of its outline is only broken by the spires of the various churches. The stranger, on landing, is struck with the regularity of the streets, which are quite straight, and intersect each other at distances of one hundred and fifty yards, forming squares like those of a chess-board, with the cleanly appearance of the houses and the general air of independence that distinguishes the inhabitants. One of the principal buildings in the city is the here photographed building. The Buenos Ayreans inherit from their ancestors much of that passion for music which characterizes the Spaniard. Poetry, also, is much cultivated among them. Buenos Ayres contains many literary and scientific institutions. Of these the most important are the schools of medicine, the academy of jurisprudence, a special academy of mathematics and the physical sciences, a normal school, and a society for the promotion of agriculture. The charitable societies, though not very numerous, are rather important.



ARMEN CHURCH RUINS, GUATEMALA.—The ruined church of Guatemala la Vieja is a marvel of artistic workmanship, but is more like a fortress than a church, at least in appearance. The round tower in the court-yard, now overgrown with weeds, is carved with cherubim in bas-relief. There is every evidence that the church was built not only as a place of worship but also as a stronghold against the enemy. And this is proved by the fact that the church antedates the city which grew up around it. Under the pavement of the court-yard are graves, and a notice is posted requesting the visitor not to "uncover the Virgin." From the bell tower once sounded a clarion that called the faithful to prayer, at least twenty-eight years before the city proper was built, and before the inhabitants could hear the echoes awakened by the mountains of fire and water which were, at no distant time, to overwhelm the city and undo the work of the Christian conquerors. Its bell rang out upon the desert. Beside it, on either side, hang two other bells, placed there in 1872.



ST. MARTYN'S CHURCH, CANTERBURY, ENGLAND.—This picturesque edifice is that in which Christianity was first preached in England, under the patronage of King Ethelbert in the year 596. It was in that year that Augustine and his fellow-martyrs arrived from Rome, and their settlement by Ethelbert in his then capital (Canterbury) became the originators of Canterbury's position, held ever since, as the metropolis of the English church. Here lived and ruled Augustine and the succeeding archbishops, and here under their auspices, from the time of Ethelbert and Augustine downward, arose two of the principal monasteries in England. These were long rivals in importance and wealth, in which the abbey held for several centuries the advantage as possessing the shrines of the earlier archbishops (the chief saints of the English church) until the pre-eminence of the priory in turn became decidedly established by the murder of Archbishop Becket in the Cathedral and his consequent canonization as St. Thomas and the resort of the Christian world on pilgrimages to his shrine. Miracles were said to have been worked at his grave and the well in which his garments had been washed, and from the time in which Henry II did penance for the murder in the church, the fame of the martyr's power and the popularity of his worship became an established thing in England.



SHANES CASTLE, IRELAND.—This castle was the seat of the representative of a long and noble line of houses, and is on the margin of Lake Neagh. It was made famous by Sir Thomas Moore, poet. The building was almost modern in 1816, when it was accidentally reduced to a state of ruin by fire. The walls with their towering turrets still exist as they are here pictured. Moore's verses run as follows:

"On Lough Neag's banks, as the fisherman strays,
When the clear, soft eve's declining,
He sees the round tower of other days
In the waves beneath him shimmering."

"Thus shall memory, oft in dreams sublime,
In which the clouds of the days that are over,
Thus sighing look through the waves of time
For the long faded glories they cover."

"When her kings, with standards of green unfurl'd,
Led the Red-Branch knights to danger;
Ere the emerald charm to the western world
Was set in the crown to a stranger."

